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Sixteen contemporary Chinese architecture elites from the state owned large scale designing bureaus, private runned designing bureaus and individual architecture institutes are selected into this book. The readers will take a visible tour at the designing resources and expressing styles of the world scale in the Chinese contemporary architectural field, probing into the developing road of Chinese architecture that the Chinese architects forging, by exhibitting and understanding the works of diversal forms and concepts.

Chinese Contemporary Architecture

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Chinese Contemporary Architecture



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Westhill Art Workshop, Beijing

Architects: Cui Kai, Shi Hong, Yu Tao, Guan Fei, Deng Ye

Design team: China Architecture Design & Research Group
Construction area: 24,225 sqm
Location: Beijing, China
Completion date: 2009
Photographer: Zhang Guangyuan

This is a settlement of art workshop which focuses on the mainstream art. This project is located in the middle of Si Ji Qing Xiang, Haidian District in Beijing city. It covers about 1.29 hectares, which has to house 90 workshops.

The proposal is an intervenient design of master planning and single planning. Above the ground are the sectional artists' workshops, which are mainly divided into lower-level workshops (ground level and the first level) and upper-level workshops (the second level and the third level); the basement house the garage and equipment rooms, and part of the lower workshops are used as storerooms. Each single workshop is contiguous to each other through group planning, thus forming the streets and courtyard. The ground level is aimed at public "art field", and the upper level is the living space

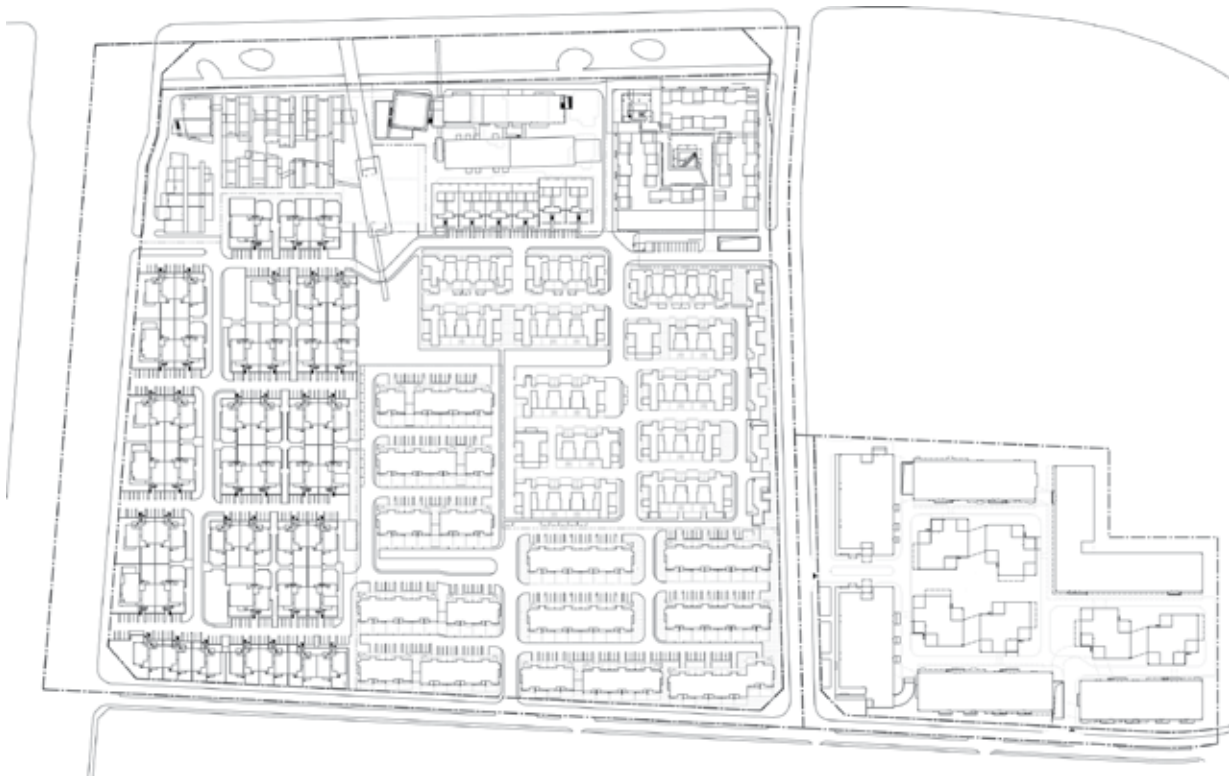
of the artists themselves. Meantime, all the units get together to be an identified city architecture. A public art exhibition hall in the northwest for the building is elevated to the height of the second floor, while the lower part forms a dramatic entrance with public space, which leads the surrounding city environment into the inner area of the settlement. It also expresses the open attitude and the responsibility of the art workshop that takes to the community.



1

1. Entrance perspective
2. Master plan

2

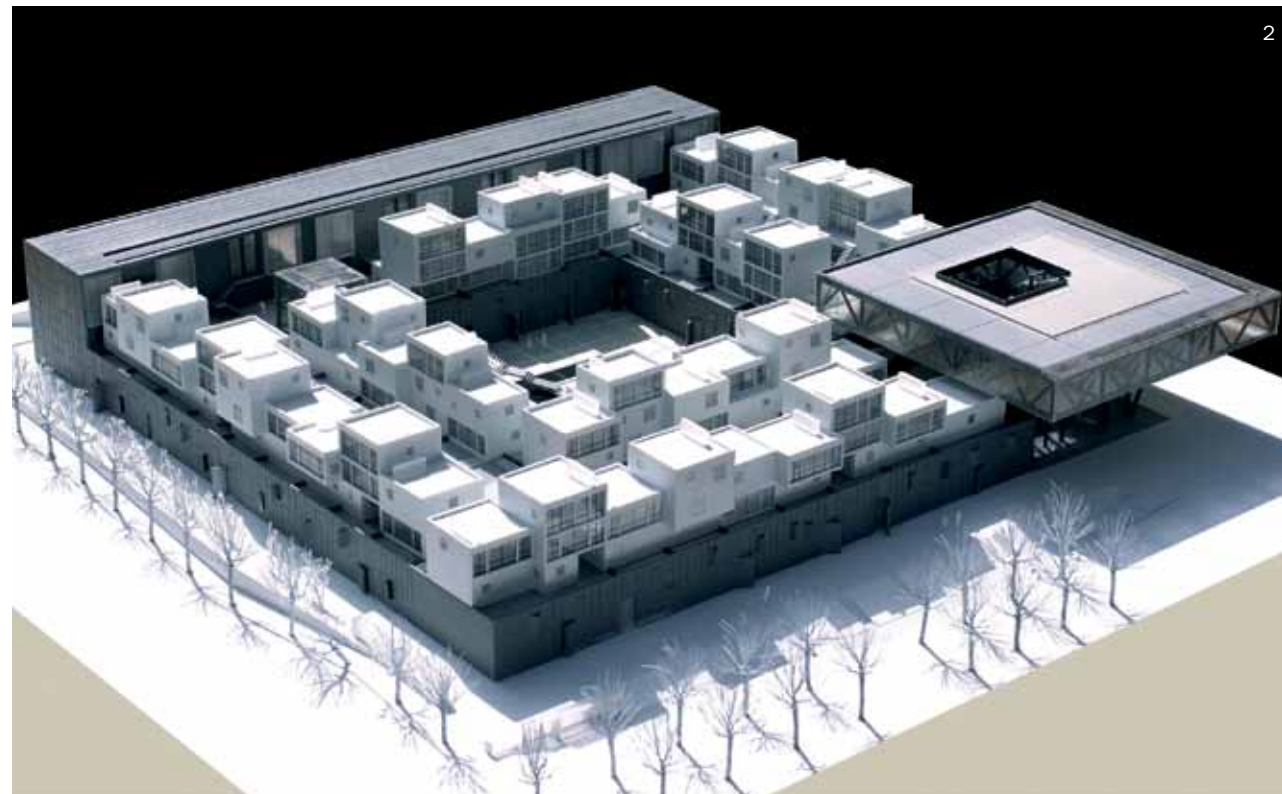




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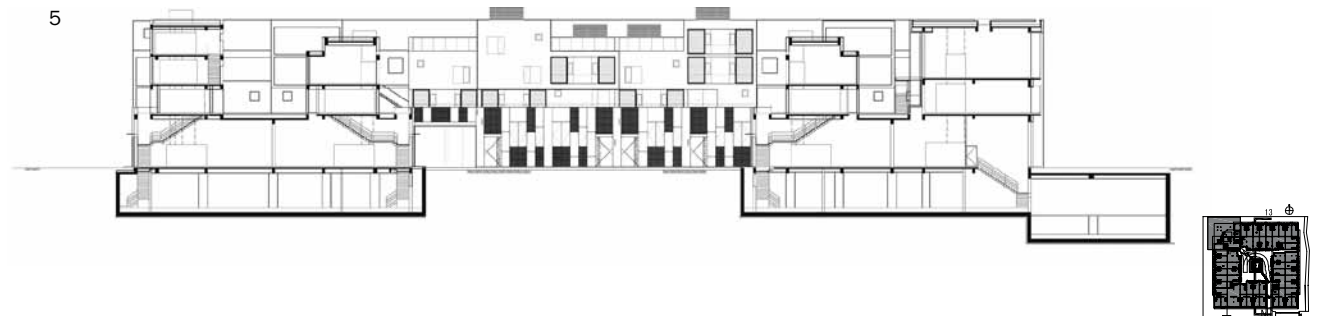
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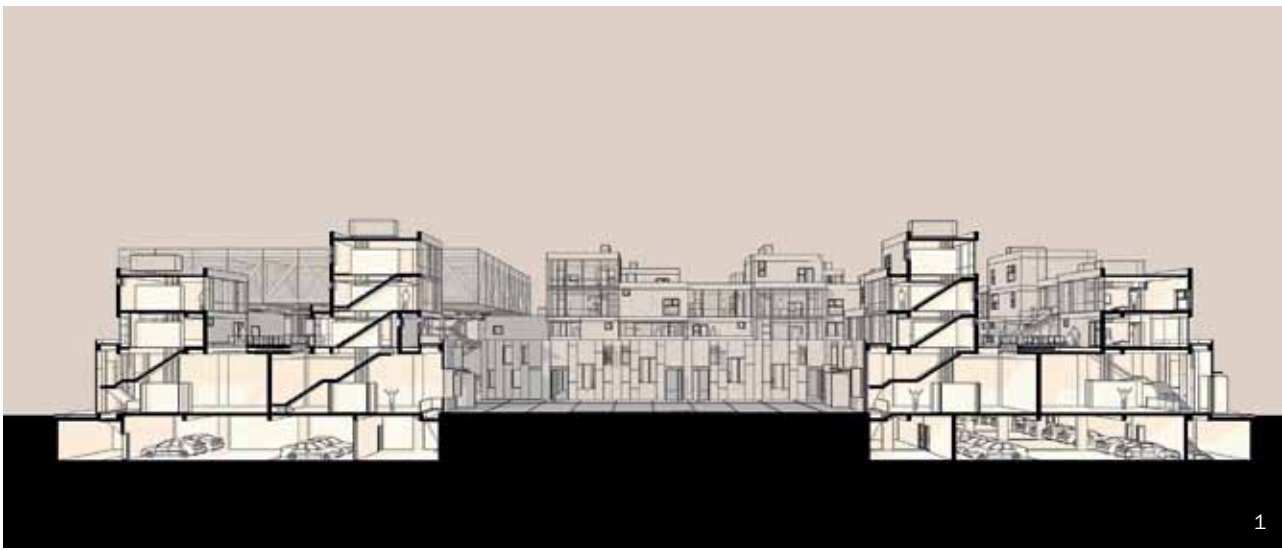
1. Ground floor plan
2. Model
3. Appearance of east facade
4. Elevation
5. Section

4



5





1

- 1. Sectional perspective
- 2. Appearance of south facade
- 3. Outdoor terrace
- 4. Exhibition hall



3



2



4

4

Peach Blossom Valley Visitor Service Centre of Mount Tai

Architects: Cui Kai, Wu Bin

Design team: China Architecture Design & Research Group
Construction area: 7,685 sqm
Location: Tai'an, Shandong
Completion date: 2010
Photographer: Zhang Guangyuan

Surroundings: this project is located at Peach Blossom Valley leading to the Mount Tai on the west of the mountain in Tai'an. There are two parking lots, which locate at two different elevations.

General layout: the whole plan preserves the public parking lot and the interior parking lot, which make fully use of the height difference. The long ramp way connects the visitors on the mountain and at the foot of the mountain. The ramp way overlaps each other without disturbing the sight, thus satisfying the basic functional requirement of the visitors. The reception hall, restaurants, souvenir sales and other main architecture space are built near the lake to take advantage of the beautiful scene. The waiting porch is set up on the waiting zone to the mountain. And the ramp and marquise are also built between the two

parking lots. The office and VIP reception room are built on one side of the road. The building crosses the road, which is convenient to manage.

Traffic organisation: the visitors first take the bus to the public parking lot. Therefore, the visitors can enter the reception hall not only from the main entrance but also from the museum entrance. After visiting the geology museum and understanding the travel information, the visitors can take the bus to the mountain from the ramp way to the waiting porch. When coming back, visitors can take off the bus, buy some souvenirs and then go to the restaurants for meals. They can also come back to the public parking lot directly from the ramp and then leave here.

Environment landscape: the design fixes up the main body of the building according to the functional

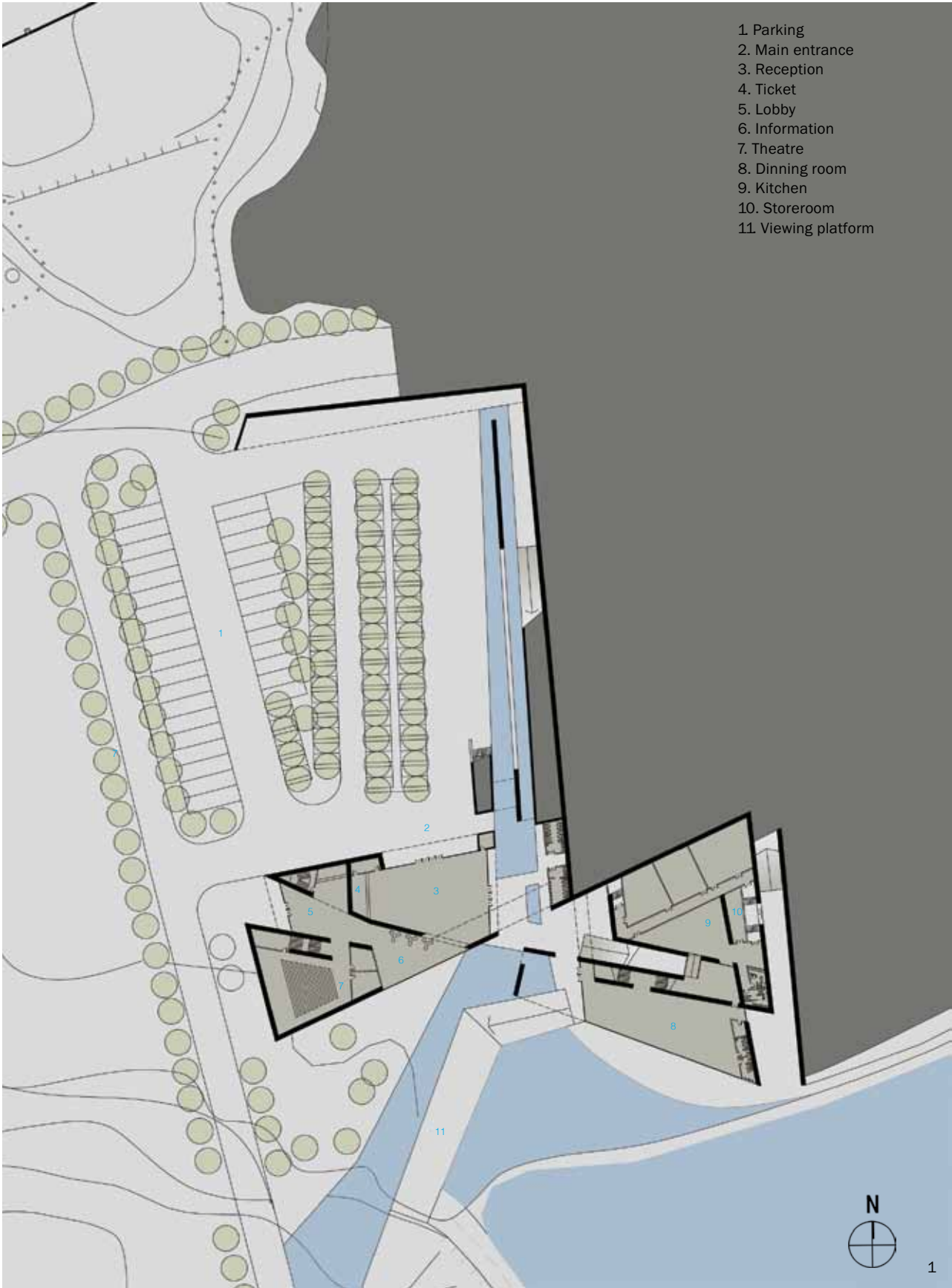


1. Entrance of the service centre
2. Traffic flow pattern

relations. The connections are outdoor space. Visitors walking in the open air have the access to enjoy the beautiful scenery of lakes and mountains. This project brings the lake view in the interior of the architecture as well as the ramp way connecting the hilltop and foothill, which adds to tastes and interests.



Red: The flow of uphill
Blue: The flow of downhill



1. Site plan
2. Parking for the bus
3. Aeroview of the model





1

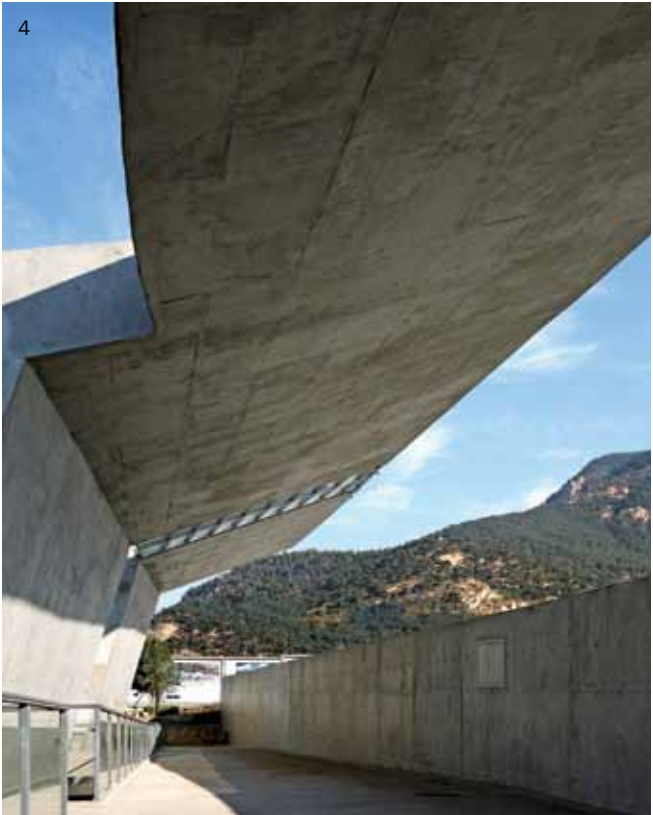


3



2

- 1. Riverside panorama
- 2. Viewing deck
- 3. Courtyard
- 4. Outside corridor



4



- 1. Interior of glass curtain wall
- 2. Interior structure
- 3. Roof daylighting





1. Corridor structure
2. Exhibition hall
3. Restaurant

Legation Quarter NO.23

Architects: Cui Kai, Ye Zheng, Li Xiaomei

Design team: China Architecture Design & Research Group
Construction area: 10,223 sqm
Location: Beijing, China
Completion date: 2008
Photographer: Zhang Guangyuan

Initially built as the American Legation in the beginning of the 20th century, NO.23 of Qianmen East Street housed lots of institutions before the renovation, while its original layout, five independent buildings and a quadrangle, has been damaged after several planless additions. The renovation is focus on restoring the quadrangle and making it a high-grade cultural & fashion centre in the centre of Beijing city, which provides restaurants, gallery, theatre and entertainment services.

The old buildings are renewed and those low-grade constructions are cleaned up. Brick walls behind buildings screen the disorder parts that incorporate the exterior spaces of the quadrangle with 9 aging trees. According to the preservation regulation of this historic district, the delicate north gate and north wall are

restored.

The added volumes step down to make themselves subsidiaries of the old ones. Accesses for them are designed via the five old entrances that provide enough chances for visitors to be inspired by the historic atmosphere. Designers juxtaposed this respect for tradition with a distinctly modern vocabulary of steel and glass structural elements, which could not breach the reserved buildings. Hiding behind the shade of trees, the crystal volumes restrain their expression and treat the historical scenes as the primary interior views. The state-of-the-art techniques and materials also give them a distinct feature from the 1920s’ style, maintaining the definition of history.



1

1. Front façade
2. Square perspective

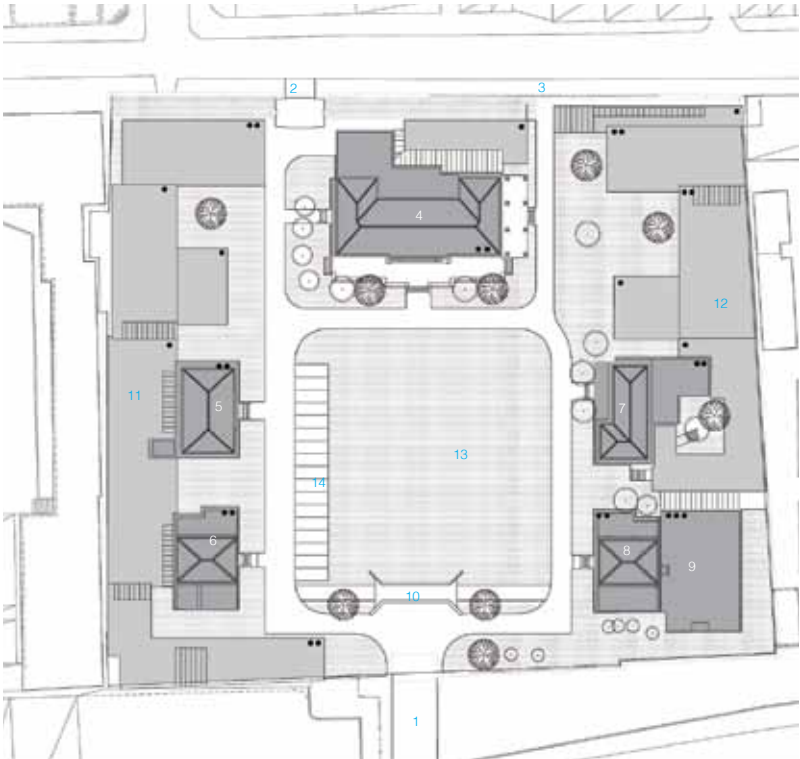


2

2



- 1. Design sketch
- 2. Site plan
- 3. Night view



- 1. Main entrance
- 2. Pedestrian entrance
- 3. Evacuation exit
- 4-8. Historic buildings
- 9. Preserved building
- 10. Wall located inside and outside gate of building, entrance of basement
- 11-12. Renewal, rebuild buildings
- 13. Central greenbelt
- 14. Parking





1



5

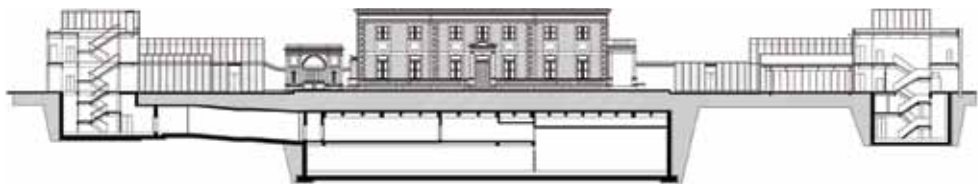
- 1. Appearance of front facade
- 2-3. Elevation
- 4. Section
- 5. Square night view
- 6. Newly building



2



3



4

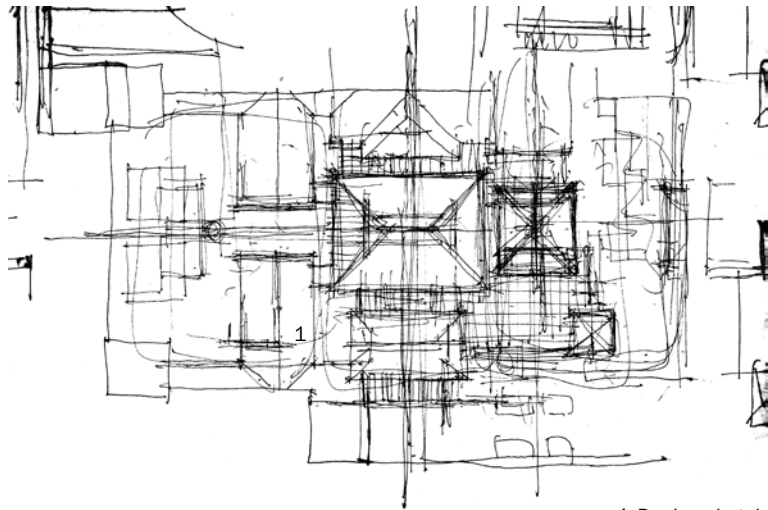


6

Xiu

Architects: Zhu Xiaodi

Design team: BIAD
Construction area: 1,300 sqm
Location: Beijing, China
Completion date: 2009
Photographer: Fu Xing



1. Design sketch

Yintai Centre is a significant landmark project in the central business district in Beijing. The project “Xiu” is on the roof of annex building that is surrounded by the three high-rise buildings. There exists a strong sense of central axis symmetry in the traditional architecture. This spatial relationship controlled by this axis is similar with layout of three high-rise buildings in Yintai Centre. Based on this precondition, the designer brings this concept in the design of the bar. The design rearranges the functional areas of the bar according to the special counterpoint and transition of the axis. Thus, the dialogue relationship with environment from the aspects of plane and special layout is established. After the designing of the plane layout, this project lays emphasis on the subordinate relations of the building roofs of different parts, and adopts different shapes of roofs to integrate these buildings into an entirety. Take The Rules of Architecture as an example, the building roof of the bar adopts saddle roof in the main bar and

wine bar; the suspension roof in cigar room, vodka bar and administration bar; and the single pitch roof plus joint connection roof in the stage, kitchen and north corridor. The pseudo-classic buildings connect with each other through modern vitreous space. The architectural design takes The Rules of Architecture of Song dynasty strictly to specify the building column height, roofing, modular and so on. The whole buildings are made up of three basic functional areas, namely, reception area, bar area and assistance area. Among them, the main bar is the centre of the bar area, which is surrounded by three theme bars. The reception area includes the main reception hall connecting the north tower and the second reception hall connecting the office building on the west. The assistance area consists of the kitchen, washing room and the cloakroom. The whole bar and the surrounding high-rise buildings make up of two waterscape courtyards.



2. East courtyard
3-4 Sectional elevation





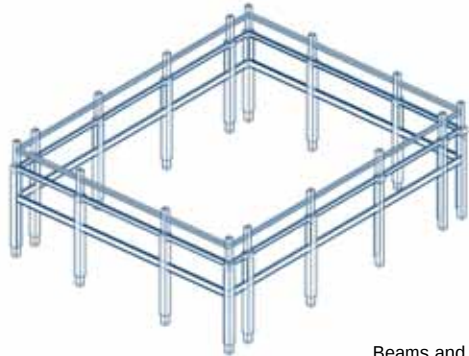
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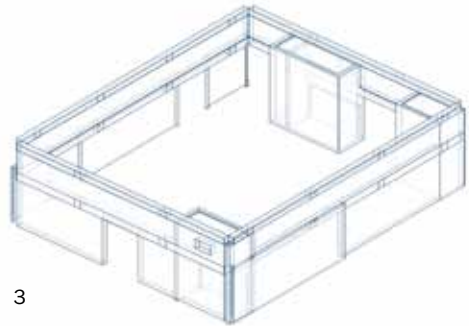
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Roof truss



Beams and columns



3

Wall

- 1-2. Steel structure in construction
- 3. Analysis of roof truss
- 4. Relationship with the north tower



4

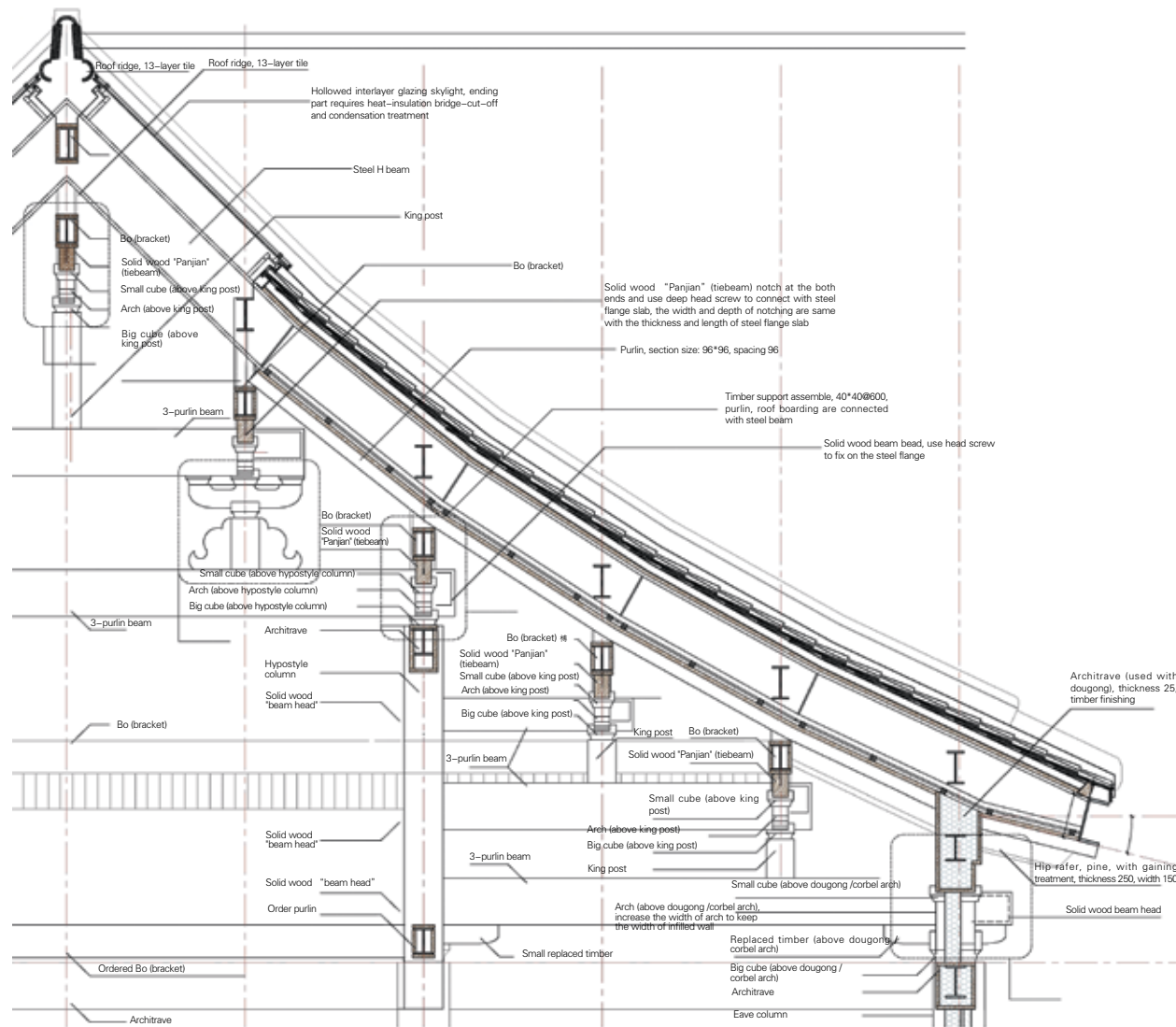


1. Central courtyard
2. Plan
3. East courtyard
4. West courtyard

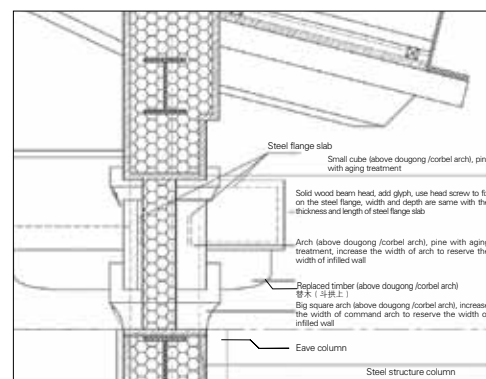
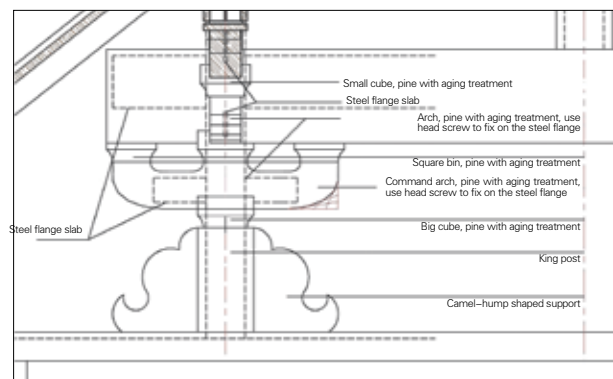


2

- 1. Elevator hall
- 2. East reception hall
- 3. Cigar house
- 4. Main bar
- 5. Wine bar
- 6. West reception hall
- 7. Executive lounge
- 8. Vodka bar
- 9. Kitchen
- 10. Toilets
- 11. Lockers room
- 12. East terrace
- 13. West terrace
- 14. Stage
- 15. Storage room
- 16. Water feature



1. Wood work detail
2. East reception hall
3. Entrance of east terrace

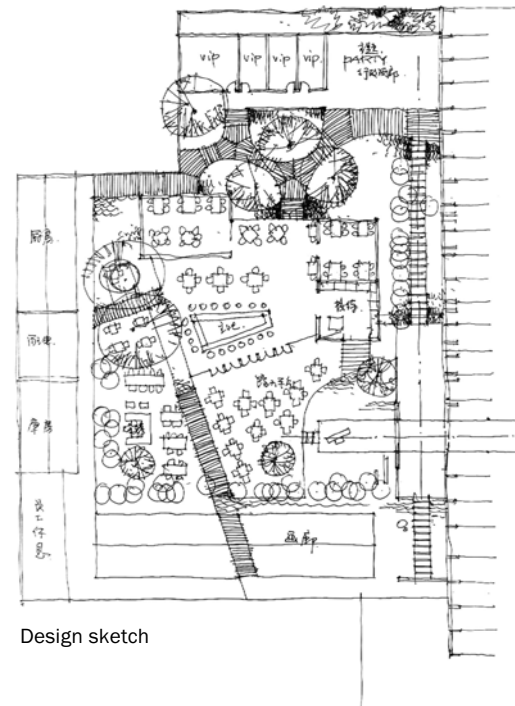




Xun

Architects: Zhu Xiaodi

Design team: BIAD
Construction area: 1,664 sqm
Location: Beijing, China
Completion date: 2010
Photographer: Fu Xing, Shu He



Design sketch

According to the characteristics of surrounding buildings, the pentroof part house in the south is used for exhibition, and the pentroof part house is used as VIP rooms; the buildings in the west is used for kitchens and other as auxiliary function rooms. A centre of three buildings with existing and new ones is formed by setting the new building in the central area in the square site.

The exterior facing of the new building adopts the cheapest material – corrugated iron sheet. Part of roof uses glass, right in the shade of Phoenix tree in the west, hiding extra sunlight for the interior of the building.

The interior of the main bar adopts 15 metres × 15 metres' groined beam steel structure with the supporting of side columns. The centre of the room is very open and bright. The exterior wall of the two-storey building in the north is exposed directly the interior of the main bar, facing the bar counter in at a

certain angle. The colour of the whole main bar is in light, transparent and open, which integrates the north and the south courtyards, and the building into an visual integrity.

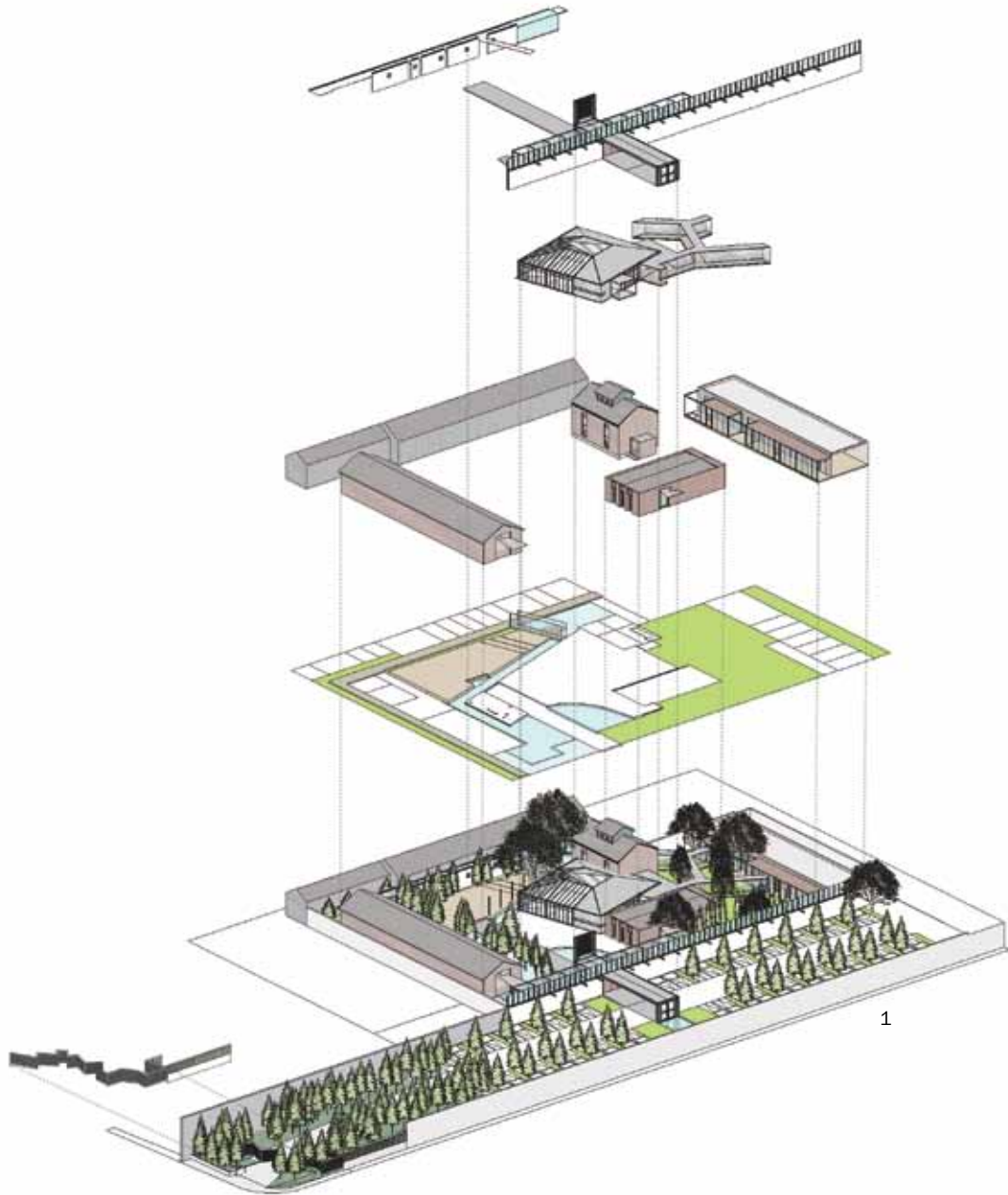
The outside of the auxiliary function rooms in the west sets up an interior corridor to provide a space for supplying meals and staff's activities; the last formed working interior space in the southwest corner takes shape of three individual but exactly the same exterior courtyards centred three large cypress trees, together with green bamboos grown around them, forming unique interior landscape. The exterior wall of corridor is processed with white painting.

The interior design adopts pure white paint as much as possible, which further presents the existing wooden structure roof and the new building's steel structure roof by the white wall. In some main areas, some collections of Chinese traditional architecture are exhibited for decoration.



Main entrance

- 1. Schematic diagram of structure
- 2. Site plan





1. Side profile of "Yi Men"
 2. North-south corridor
 3. Courtyard
 4-5. "井" character joist steel structure in the main bar

1-2. 接待厅
3. 中式木雕门头头部





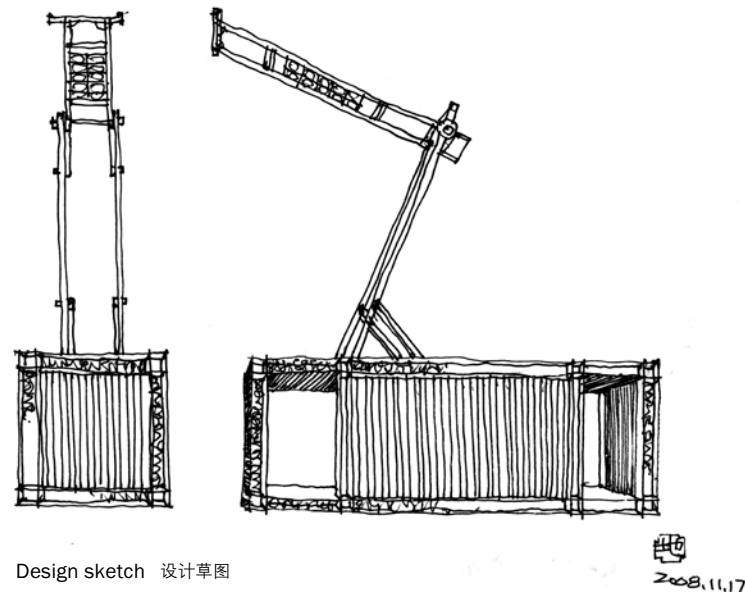
1. North courtyard
2. VIP
3. Art gallery

The Emperor's Way Square of Daming Palace

Architects: Zhu Xiaodi

Design team: BIAD
Construction area: 232,000 sqm
Location: Xi'an, Shaanxi
Completion date: 2010
Photographer: Yang Chaoying

设计单位: 北京市建筑设计研究院
建筑面积: 23.2万平方米
项目地点: 陕西西安
竣工时间: 2010年
摄影师: 杨超英



The Tang Daming Palace is the largest imperial palace in medieval period in China. This project involves a symmetrical site of 630 metres long (north-south) and 360 metres wide, taking axis between Hanyuan Hall and Danfeng Gate.

The "surface" is spread out by 6X6 metres "basic unit", and the whole square is unified in one lattice work system. 210-metre central part, roughly equal to the width of the Hanyuan Hall, is an open courtyard space, which strives to match the environment described in historical records with its openness and grandeur. Apart from this scale, the square was developed into a tree formation of 7 metres wide, 438 metres long. The size for all paving materials used in the square has been set at 0.75 metre x 0.75 metre, which is slightly enlarged. At the tree formation on both sides, existing trees are

brought together to form several "mini square" spaces. At the same time as guaranteeing the total unity of the space, this enriches the orderly "tree formation plaza". An 18-metre wide footpath is designed in the trees formation. There are 12 comprehensive service centres, 4 drinking places, which provide visitors with recreational areas of different sizes.

"Conservation surface" requires the square to overhead the original ground. "Tang ground" is about one metre lower than the existing ground. Then 300 mm-400 mm's original soil layer should be retained above the Tang cultural soil layer as protection. The soil body after treatment and reinforced features good water-resisting property, which preserves the Tang cultural soil layer and has higher bearing capacity, providing reliable basement for the main joist of the paving.



"Mini Square" formed by the trees formation and landscape benches

The square designs some LED lighting ground when walking on them, which can also lead people. The number of the LED lighting goes dense from south to north. Multifunctional urban furniture is all presented in identical uniform, and they are hollowed out with the style of "volume grass grain", using the vivid Tang Dynasty's "red" colour. The "surface" adopts LED to reappear the inverted image of Hanyuan Hall from a proper perspective. Through optical device, the overlapping between inverted image of Hanyuan Hall and realistic heritage is realised.



1

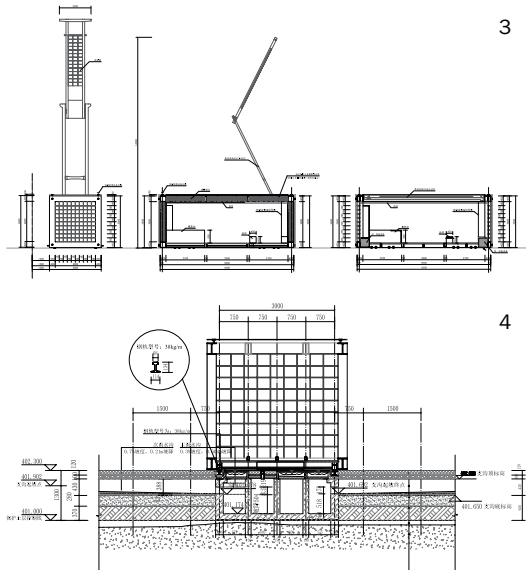


5

1. City furniture painted with patterns and colours of Tang Dynasty
2. Multifunctional city furniture
3. Detail of city furniture
4. City furniture and section of channel
5. Emperor's Way Square and Danfeng Gate
6. Emperor's Way Square and Hanyuan Palace



2



3

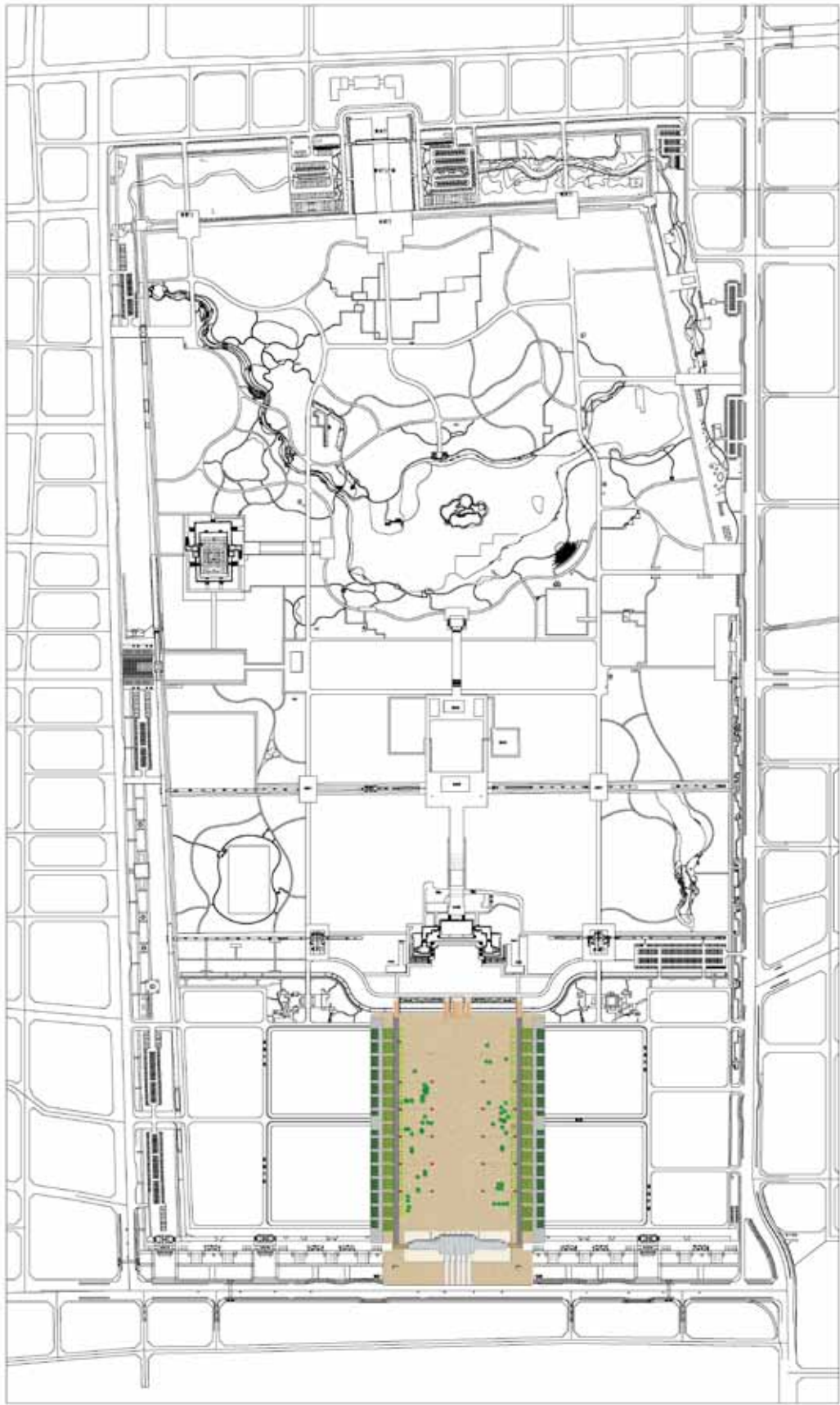
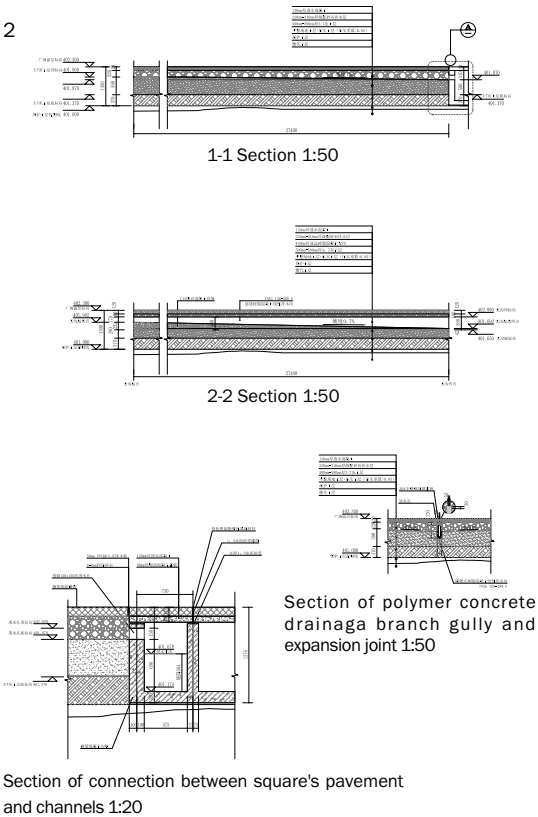
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6



1. Magnificent Emperor's Way Square
2. Detail of complex channel and drainage
3. Multi-level grid system forms the pavement of varying materials
4. Site plan



Hefei Art Gallery

Architects: Meng Jianmin, etc.

Design team: Shenzhen General Institute of Architectural Design and Research Co., Ltd.
Construction area: 13,983 sqm
Location: Hefei, Anhui
Completion date: 2011
Photographer: Wang Xiaofei

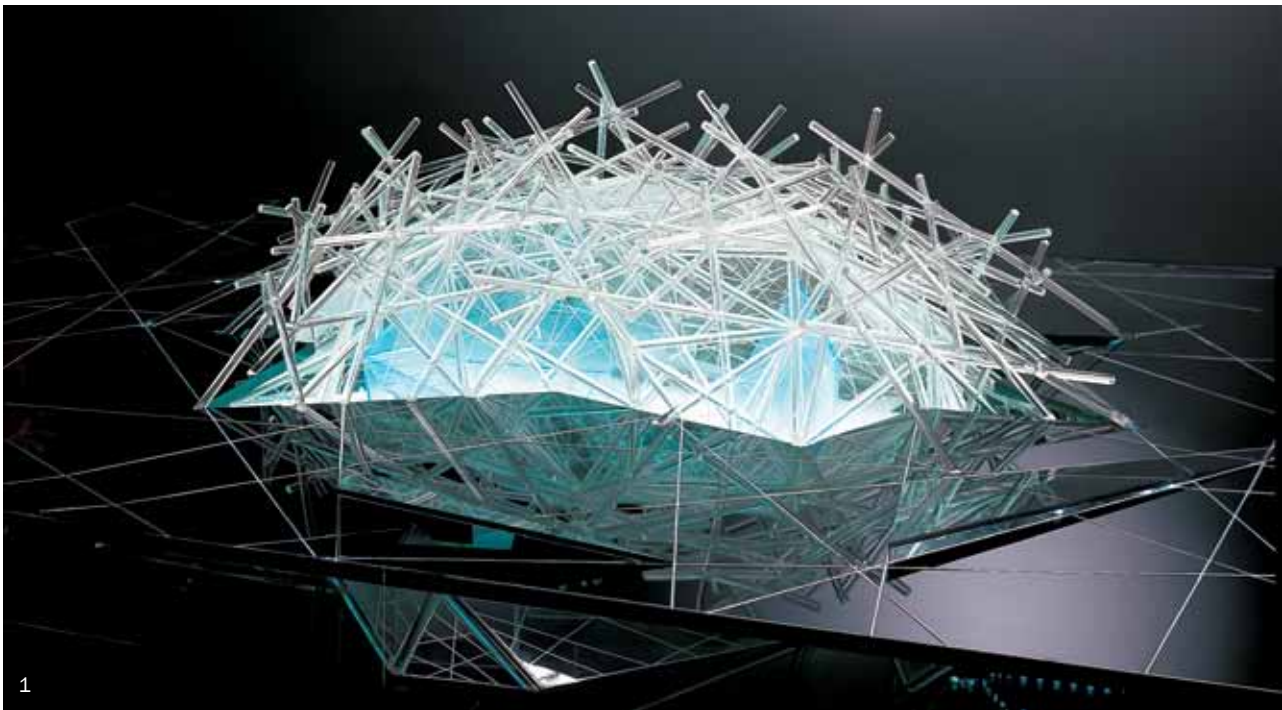


Overlook of the architecture

The main function of the Hefei Art Gallery is to provide an information platform of artistic communication for the city. Design inspiration of the scheme comes from a traditional children’s game of pick-up-sticks. Forms are continuously defined through a knitting process and their intrinsic morphological patterns are explored. Hence, the hierarchies of knitting and generating rules are established. The shafts feature clear hierarchy – following a grouping principle of units and clusters – which renders the building the possibility of growth. Shafts are divided into four groups according to structural logic. Primary group are main load-bearing shafts. Secondary group are subsidiary load-bearing shafts. These two groups are intertwined and constitute the main form of the structure. Tertiary group together

with primary and secondary ones form the complex and continuous folding glass envelop. Some of the primary members extend beyond ground surface, connecting to underground structure and forming a stable system. These intertwined shafts are at once architectural envelope and building structure. This structural model breaks with the conventional one of static load transfer. By substituting the uniform support mode with a dispersed one, beams may bifurcate, columns may turn into beams, and various members are molded into a continuous structural system. It blurs the traditional load transfer model as well as the boundaries among various load transfer members. The knitting in accordance with an order of structural hierarchy generates a complex form. It emerges after a integration of continuous overlpping. It is a non-

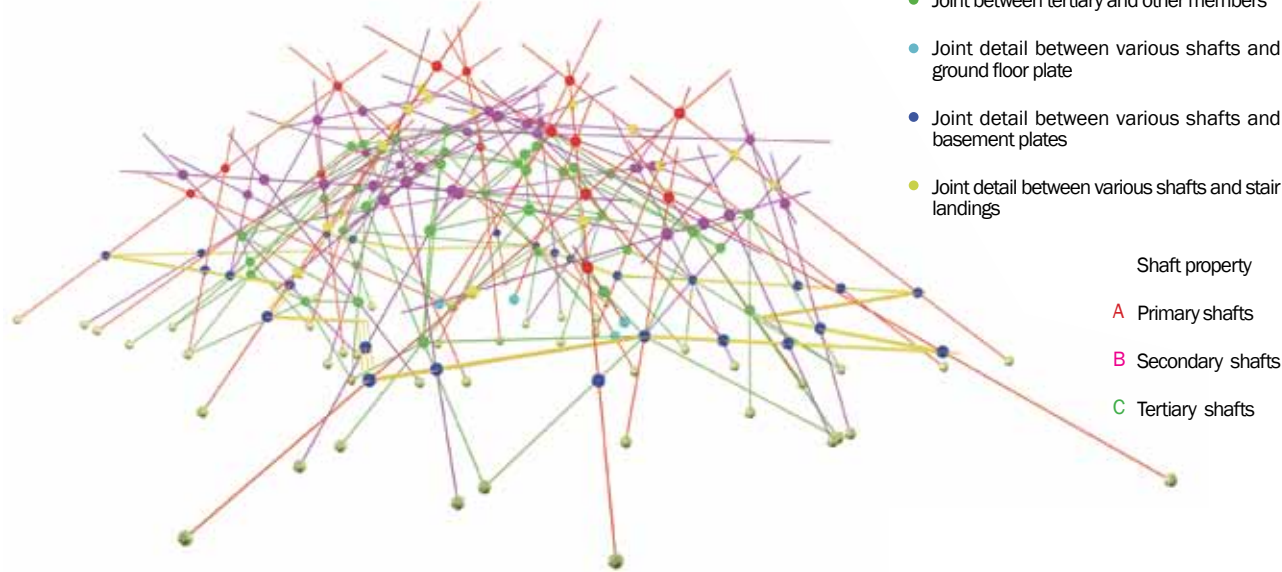
linear process. How to control the final configuration and how to interpret this seemingly complex system? Studies show that the structure is made of shafts of various lengths. The physical spatial data of each shaft are determined by two control points on and the length of the shaft. The positions of these control points dictate the levels of richness and complexity of the form. The spatial distribution of the control points are studied and adjusted. The intrinsic linguistic logic of the form is studied with the help of models and interactive computer programmes. Complex, dynamic and organic forms and spaces are thus created.



1

1. Model
2. Concept, shaft hierarchy and control points
3-4. Plan

2



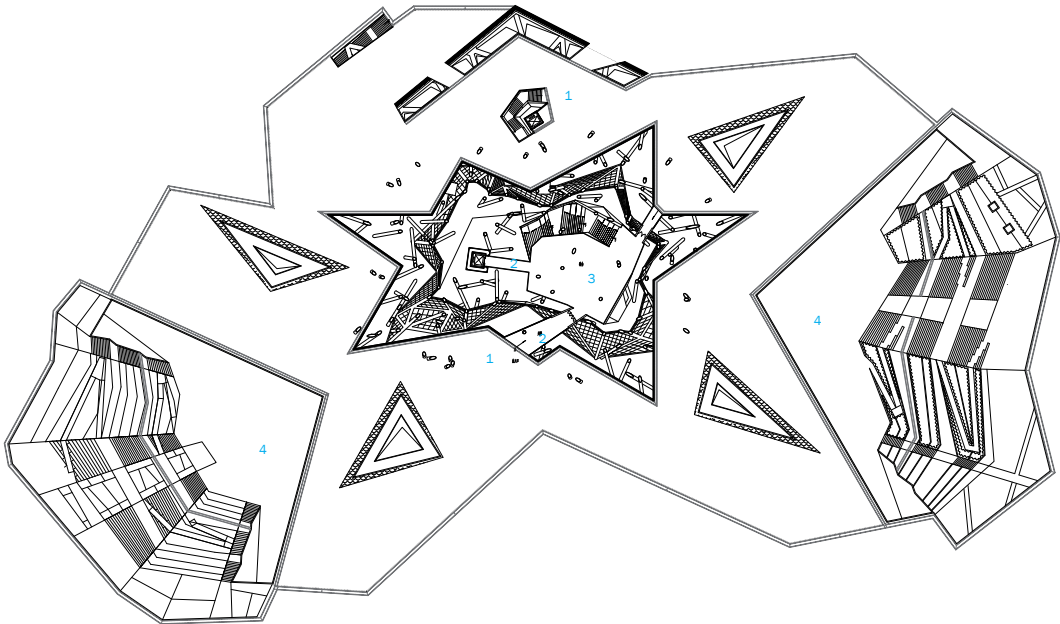
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3

1. Multi-function hall
2. Exhibition
3. Multimedia hall
4. Equipment rooms

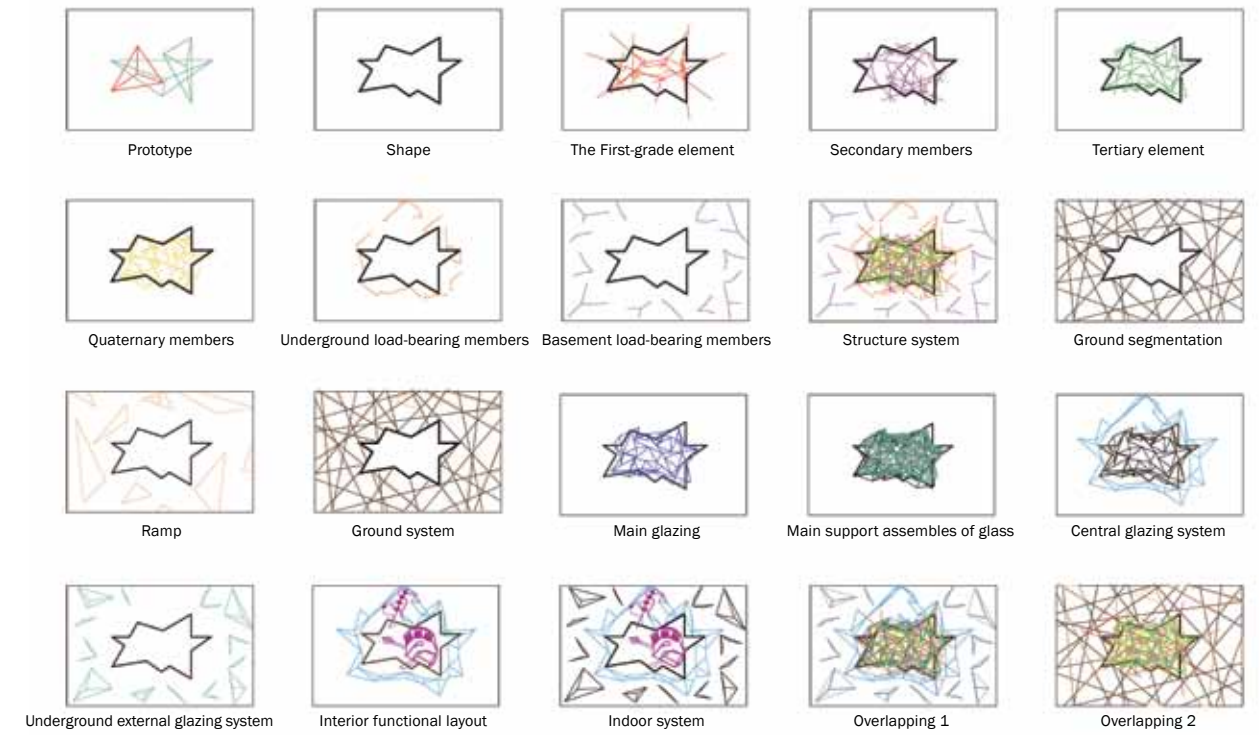
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1. Entrance
2. Overbridge
3. Stand
4. Sunken plaza

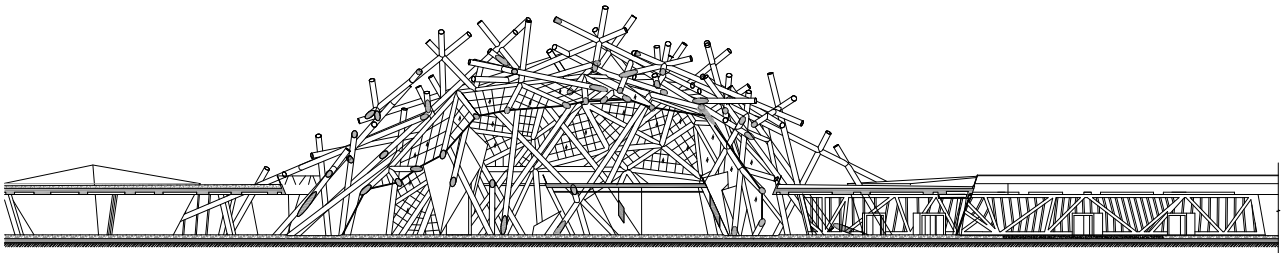


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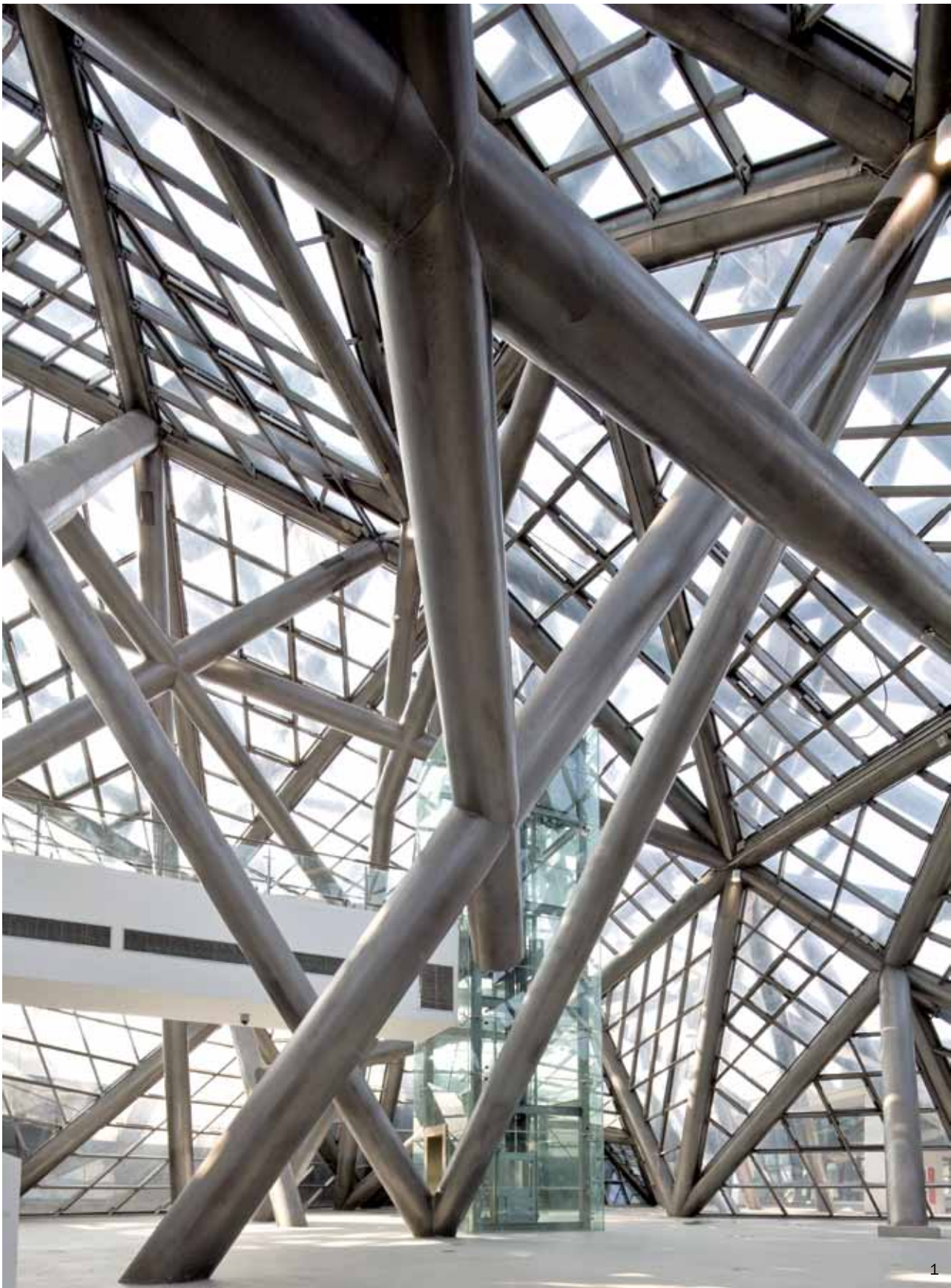
1. Main entrance
2. Section
3. Analysis diagrams
4. Exterior view of the architecture



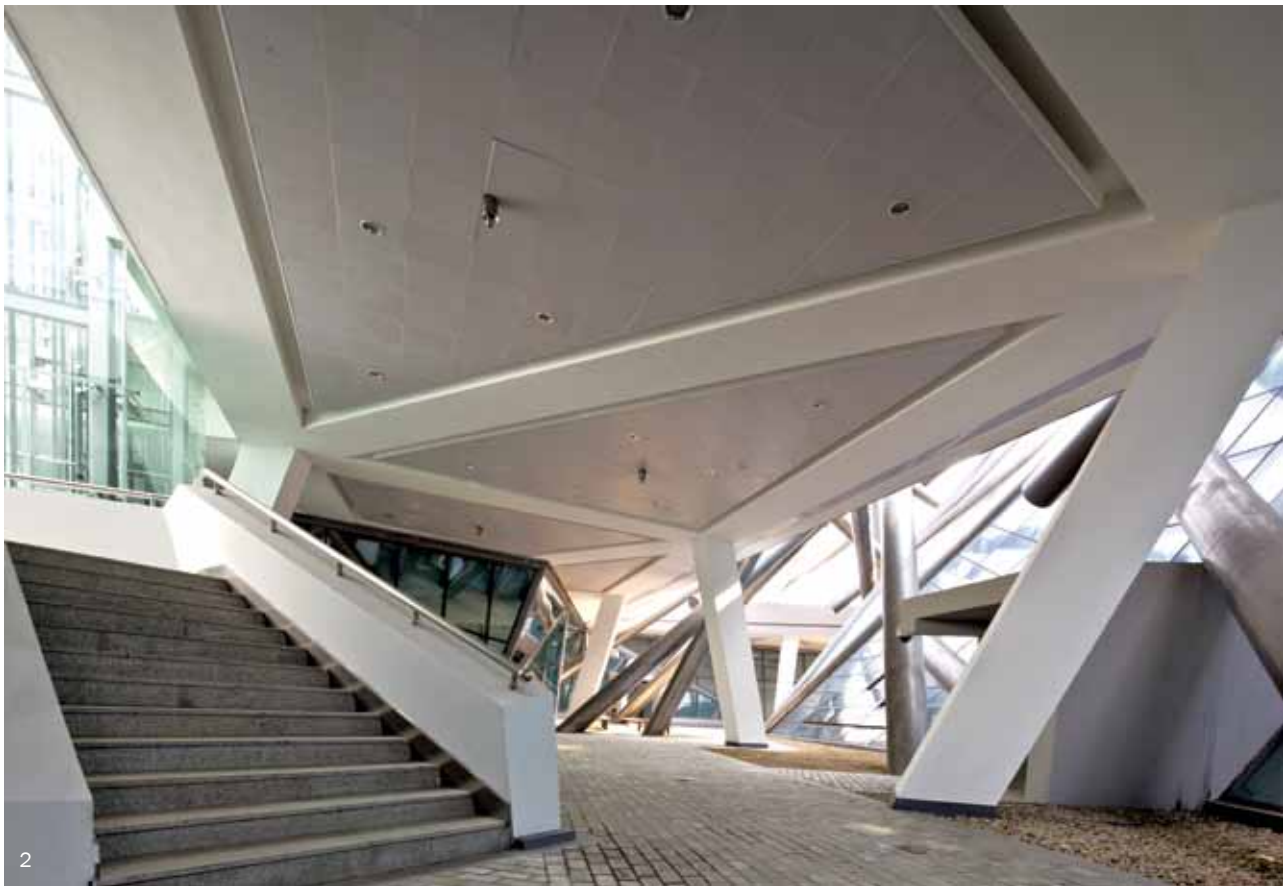
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4



1



2



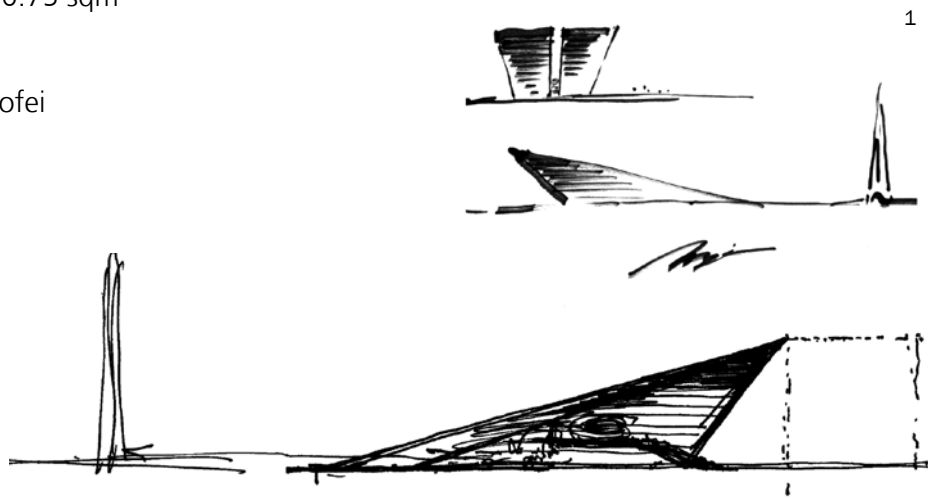
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- 1. The interior space partitioned by the supporting shafts in the basement
- 2. The overhead space above the ground
- 3. Resting space hidden under the complicated multilevel rod pieces

Crossing-Yangtze River Campaign Memorial Hall

Architects: Meng Jianmin, etc.

Design team: Shenzhen General Institute of Architectural Design and Research Co., Ltd.
Construction area: 14,710.75 sqm
Location: Hefei, Anhui
Completion date: 2012
Photographer: Wang Xiaofei



Crossing-Yangtze River Campaign Memorial Hall is located on the north shore of Chaohu Lake in Hefei, Anhui Province. The whole memorial park covers an area of 29,000 square metres, with 15,000 square metres as the building area, which is the core of the park. Aiming for commemorating the important battle of crossing Yangtze River for the unification of the whole China in the War of Liberation, the memorial hall conveys a theme of “crossing Yangtze River” and “triumph” by the expressionism strategy of conciseness and pictographs. The giant forward-tending triangle module unfolds the power and innervations irresistible, creating the on-the-spot atmosphere and feeling of “crossing Yangtze River” and “triumph”. Between two giant triangle modules, there is a six metres wide “space-time” tunnel, which opens a road

from today to the history, for revealing people the experience and feeling of war and triumph through the behaviour of “crossing” and “ascending”. Two giant commemorating modules state and hint this national war to the descendants silently like huge tablets, recalling the past objectively in a lofty humanism spirit and tolerant attitude, and enlightening the descendants to pursue for peace and advance. The indoor space design of the memorial hall lays emphasis on sequence and ritual sense, with nearly 50 metres semi-circle giant sculpture wall as the climax of the exhibition. The passion devoted into the works by the sculptors creates good spacial atmosphere, which is the striking point for the exhibition. Along the exhibition line, over the historical points and details, visitors step into the underwater memorial hall. Being



1. Scheme concept drawing of different elevations
2. “Battering triangle” highlights straight up



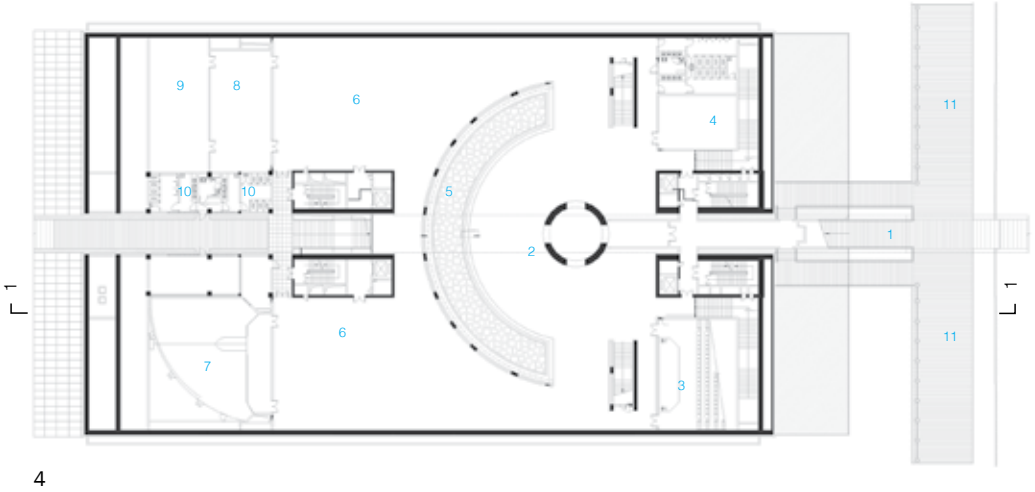
looked up through the water, the interior and exterior spaces are integrated together, creating special space overlap and gradation. Finally visitors enter into the military exploit hall, where the huge crossing-river wall painting and the unknown monuments under the water push people's emotion into a new climax again. Then visitors step out of the memorial hall through the military medals veranda.

The memorial hall is originated by the unification of exterior environment and interior exhibition to fully express the theme with the idea throughout the construction.



1. The appearance of north facade
2. Sectional1-1
3. The appearance of south facade
4. The ground floor plan

1. Main entrance
2. Main exhibition hall
3. Multi-function hall
4. Consultation room
5. Landscaping pool
6. Exhibition hall
7. Experience hall
8. Shop and rest room
9. Store room
10. Bathroom
11. Respecting place



Yuntianhua Group Headquarters Building

Architects: Meng Jianmin, etc.

Design team: Shenzhen General Institute of Architectural Design and Research Co., Ltd.
Construction area: 50,366 sqm
Location: Kunming, Yunnan
Completion date: 2003
Photographer: Fu Xing

The headquarters of Yuntianhua Group locates near the Dianchi Lake in Kunming, China. The new headquarters covers an area of over 133, 333 square metres. In the master plan, “water” is used as the main line in the environment. Flexible space design brings about an effect of changing scenes while walking. The whole area is divided into three parts. The forepart is for working and scientific researching; the middle part is for reception; and the back is for residential function. The 8,000 square metres water surface around the office building becomes a significant element of the exterior form of the building.

The design of the whole working and researching area focuses on the dot-line-surface geometric constitution, and the contrast of square and rectangle, the square and circular, straight line and curved line. The neat and

efficient layout forms a concise but varied spatial levels. The office building floating on the water spread horizontally at the length of 135 metres under the condition of less than 24-metre building height. The combination of metal, glass as well as stones under the vertical order of deformed columns makes the building look elegant, light and transparent on the water. The colonnade order satisfies the supporting requirements of columns. The section of deformed columns changing along overhanging roof can not only reduce the relatively overhang distance, but also become the shadow system of the building to shelter from the strong sunlight of Kunming city. A 49.55-metre-high structure is established at the entrance. The frame of the roof garden is supported by the walls of the building. A strong sense of virtual-real comparison is



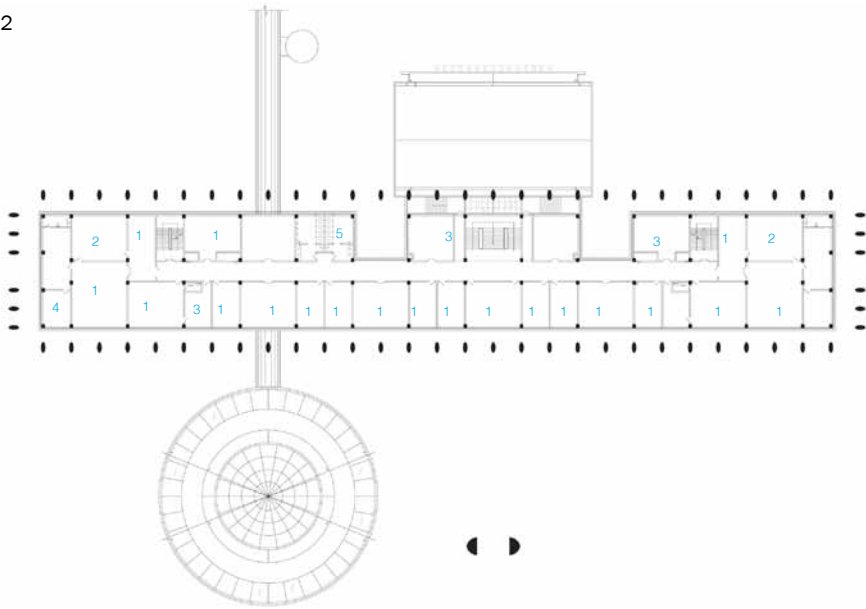
The appearance of the meeting area above the water

formed by the blank walls with glass and the colonnade. The slope of the lower exterior wall constitutes the solid foundation bed of the tech centre building, which extends the image of “mountain”. And this formation forms the dialogue between “mountain” and “water” of the vast water around the office building.

As a spatial element, the water is applied flexibly in the spatial division, transition and integration. The round assembly hall on the water surface is set up in an inventive way. This design is the complimentary shape of the round atrium of the tech centre building in the plane drawing. What’s more, the reverse round bowl pattern plays an important role to form a strong virtual-real comparison.



1. Bird-eye view of the whole region
 2. The second floor plan
 3. "H" shape structure at the entrance rising from the water



1. Office
 2. Guestroom
 3. Meeting room
 4. Study room
 5. Bathroom



3

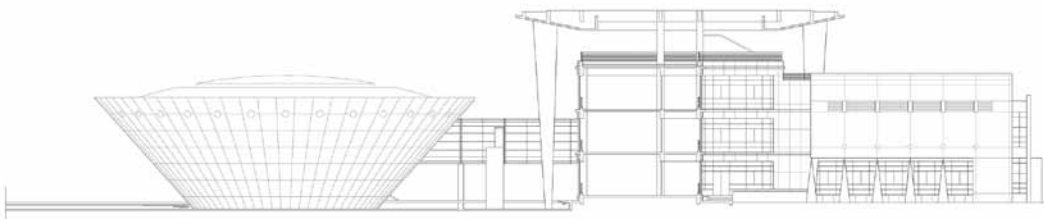


1

1. The elevation of the reception region and its landscape
2. Elevation
3. Section
4. Colonnade, structures and side view of the meeting area
5. Structural relationship between roof overhanging and deformed columns, and light-shadow effect



2



3



4



5



1



3



2

- 1. The corridor on water
- 2. The sky window of the scientific building
- 3. The round atrium of the tech centre building
- 4. The round glass vestibule



4

Quiet Contemplation Garden

Architects: Zhou Kai, Wu Yue, Zhang Ning

Design team: Tianjin Huahui Architectural Design & Engineering Co., Ltd.
Construction area: 21,185 sqm
Location: Qiang Autonomous Prefecture, Sichuan
Completion date: 2010
Photographer: Wei Gang

The great Wenchuan earthquake on 12th May, 2008 razed the village of the only Qiang Autonomous County, Beichuan to the ground, which made the old town of Beichuan county become a heap of ruins. Beichuan became the only off-site reconstruction town after the earthquake. Under this circumstance, the project chose the new town's city central landscape axis as the location, including Quiet Contemplation Garden and Earthquake Resistance Disaster Relief Memorial, which covers 51,100 square metres in total, and Quiet Contemplation Garden occupies 16,000 square metres. The intention of the design is to comprehend the way of commemoration as the thought on life's nature. The design jumps out of the traditional design form of monument, but provides a spiritual place for memory, relax, contemplation and refuge for the citizens by the

concept of creating an urban park. The designer tries to integrate commemoration and city life into a whole part in a more natural, gentle, simple way and with less man-made intervention. Thus, it is expected to blend commemoration into the daily life of Beichuan citizens.

1. To build a spiritual commemoration place in a natural way
The inspiration of the plan comes from the enlightenment of natural elements. The design is based on the natural form of water droplet as the carrier of spatial design. The large water droplet space in the centre is the core memory space of the whole area, and the square around the water courtyard can hold many great assembly and various ceremonies; the monument in small water droplet space in the northwest of the area is used as a small place for commemoration; finally, the



Flower garden

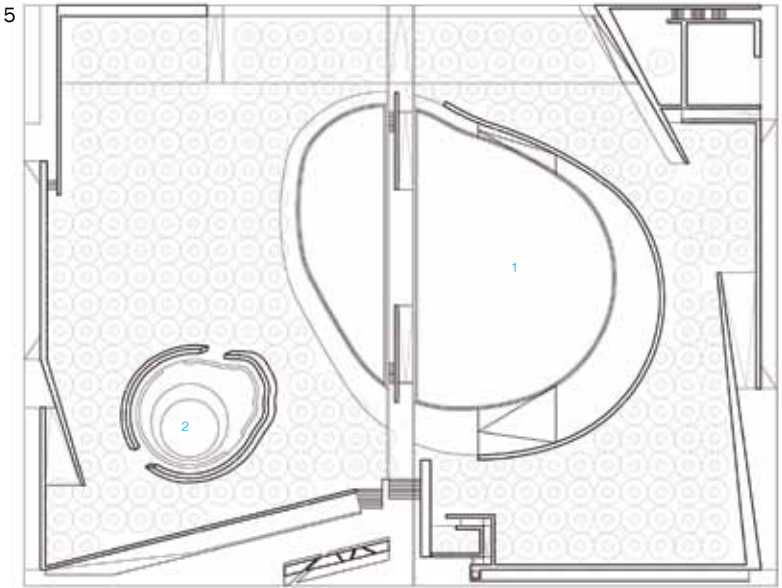
whole area grew many trees to spread the spiritual appeal and life expectations with gratitude and hope.

2. To create humanistic memory system based on the care for life
As for the forms of commemoration, the design does not emphasize the disaster on purpose, but more on the special feeling of the design itself, which lead people to rethink about the life values. For instance, the

Thanksgiving Bridge crossing the central pool brings people to get down to the water and then walk out of the water gradually. While visitors are walking, the names of sacrificial heroes and rescuers engraved on the side corridor walls remind people of thanksgiving. As for the hurt of the disaster itself, the designer uses toe wall to limit each enclosure space to seal and commemorate.



1. Section
2,4. Flower garden
3. Side entrance
5. Plan



1. Still-water Park
2. Flower Garden

Guiyuan Studio

Architects: Zhou Kai, Huang Fei

Design team: Tianjin Huahui Architectural Design & Engineering Co., Ltd.
Construction area: 3,850 sqm
Location: Tianjin, China
Completion date: 2008
Photographer: Wei Gang

Guiyuan Studio is located in the Balitai Industrial Park of Jinnan District in Tianjin city, where is adjacent closely to the factory. Its comparatively high single-storey space is rather similar to many industrial buildings in the park in terms of scale. The pure and concise exterior image shares the same style with the surrounding buildings. Only the decent warm brick colour shows somehow distinct character among the grey environment. Guiyuan takes an integral exterior shape of rectangle of 78 metres x 40 metres. The strategy of digging yard inside is taken, so as to organise the functions, solving the problems of daylighting and ventilation. The yard dug out allocates the space and becomes part of the whole scenic, forming a quiet but meaningful interior environment in the external environment of closure. The cubic of north-south direction inserting

in the main body of the building in 30 degree takes a higher position than the surroundings, forming some interesting spatial transformation while emphasizing the major space. Bricks are taken as the main constructing material. The crozzle is utilised inside and outside the frame construction, where is filled with building blocks and heat insulation material, in order to create natural and pure feeling as well as the distinct and genuine construction expression. Guiyuan is originally built for an intimate interior designer friend. With the completion of the house, both designer and client unite thoroughly, constituting the present space of architecture, landscaping, and interior design. Since then, there is one more paradise for assembly in the free time...

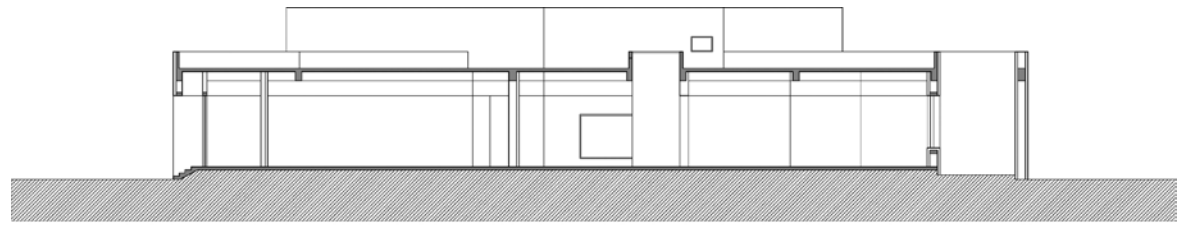


Entrance In Front Yard

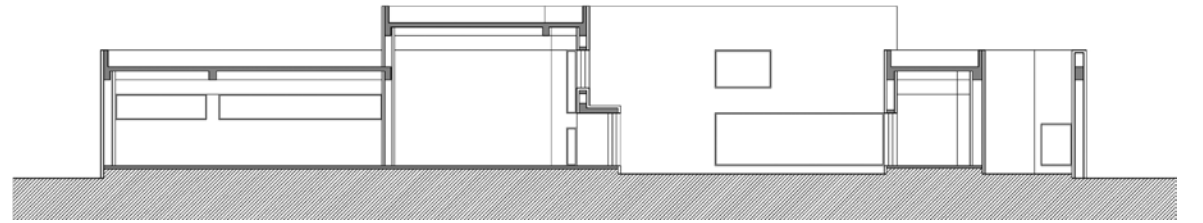


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1. Snowscape of the courtyard
2. Entrance
- 3-4. Section
5. The interior perspective of the meeting room



3



4



2



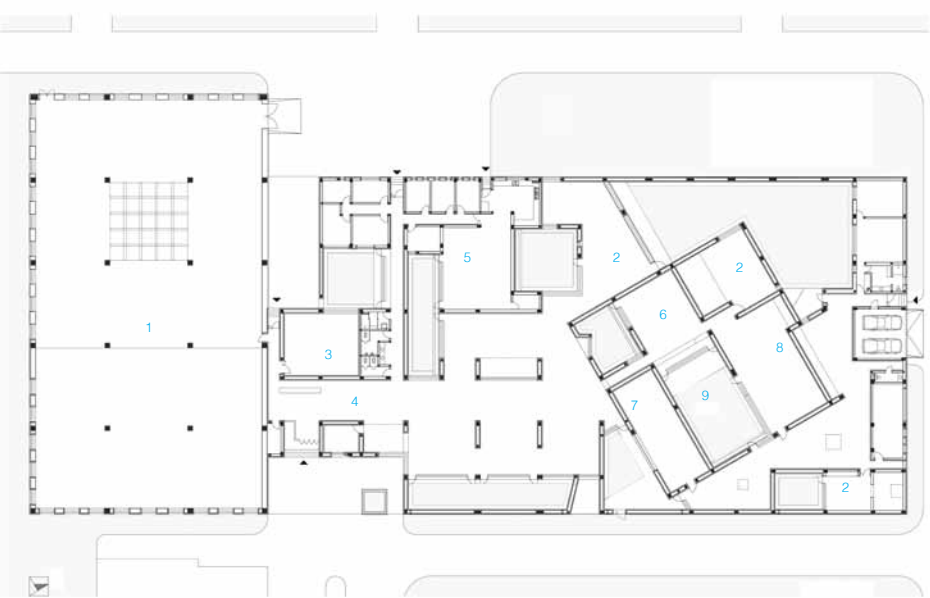
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1

1. Factory building
2. Office
3. Reception
4. Lobby
5. Dining room
6. Meeting room
7. Study room
8. Guest room
9. Courtyard

2



1. Studio interior, walls are laid with bricks, matching with concise furniture
2. Floor plan
3. Homeowner's studio
4. Exhibition hall



3



4

Fengjicai Literature and Art Academy of Tianjin University

Architects: Zhou Kai, Wang Luming, Shi Jichun

Design team: Tianjin Huahui Architectural Design & Engineering Co., Ltd.
Construction area: 6,370 sqm
Location: Tianjin, China
Completion date: 2005
Photographer: Zhou Kai, Wei Gang, Yang Chaoying

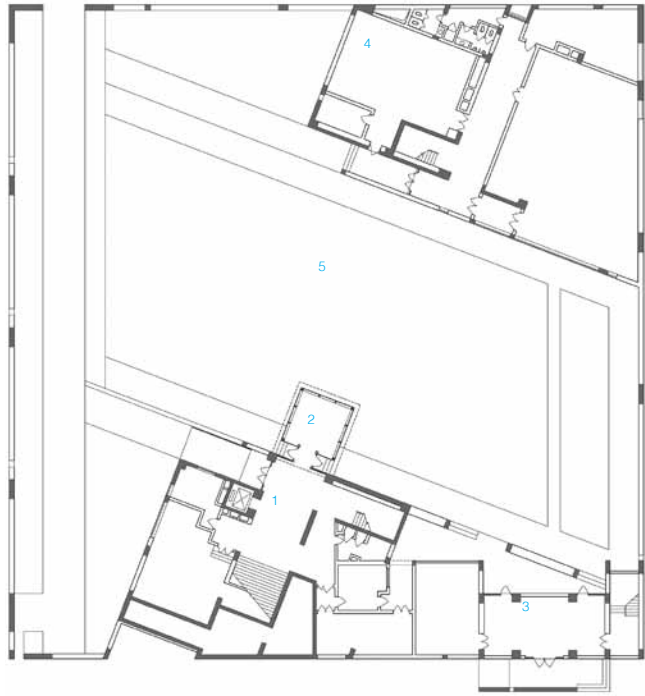


North Elevation

Fengjicai Literature and Art Academy of Tianjin University selected site in the main campus of the university. It is constructed on an upright and foursquare foundation, with the main stadium in the east, the teaching and laboratory building in the south, the saddle-shape gymnasium in the north, and the biggest Youth Lake of the university in the west. As an special academy absorbed in 2001 by Tianjin University, which stresses major attention on science technology, Fengjicai Literature and Art Academy has been rich in individual college characteristics since the beginning, as the profound history and literature, as well as the unique teaching method. Rather than a construction with the necessary education function, its exhibition and seminar spaces are rather similar to a unique exhibition construction with educational

function. At the very beginning of design, Mr. Feng Jicai proposed that the academy should has oriental atmosphere for the correspondence to the study orientation, thus the strategy of creating the prescribed atmosphere in contemporary vocabulary has been transferred to be the focus of the design. Being carried out from the foundation, the plan proposed that enclosing the site with a square yard and imbedding in functional modules to form a united body. The tilted construction structure being hung in the upper space divides the yard into the north part and the south part. The walls of the same height of the construction, function as the exterior elevation and as the spatial border of the yard meanwhile, corresponding to the scale of the surrounding constructions, and

cooperating with the water-planted trees to create a atmosphere of quiet and easy modern college. The main space of the architecture is unfolded along an axis of west-east direction, which faces the Youth Lake at the northwest. The zigzag path connects different spatial points, which correspond with the lake scenery, unfolding suppressing resorts again and again. The construction maintains the original trees in the yard, the water penetrating the north and south yards, unifying them together. The grey concrete wall is sealed in the lower part and with colourful holes in the upper part, isolating the disturbance outside and forming the spatial border of the yard meanwhile.



1. Lobby
2. Glasshouse
3. Lobby of the School History Museum
4. Video viewing
5. Pool

1

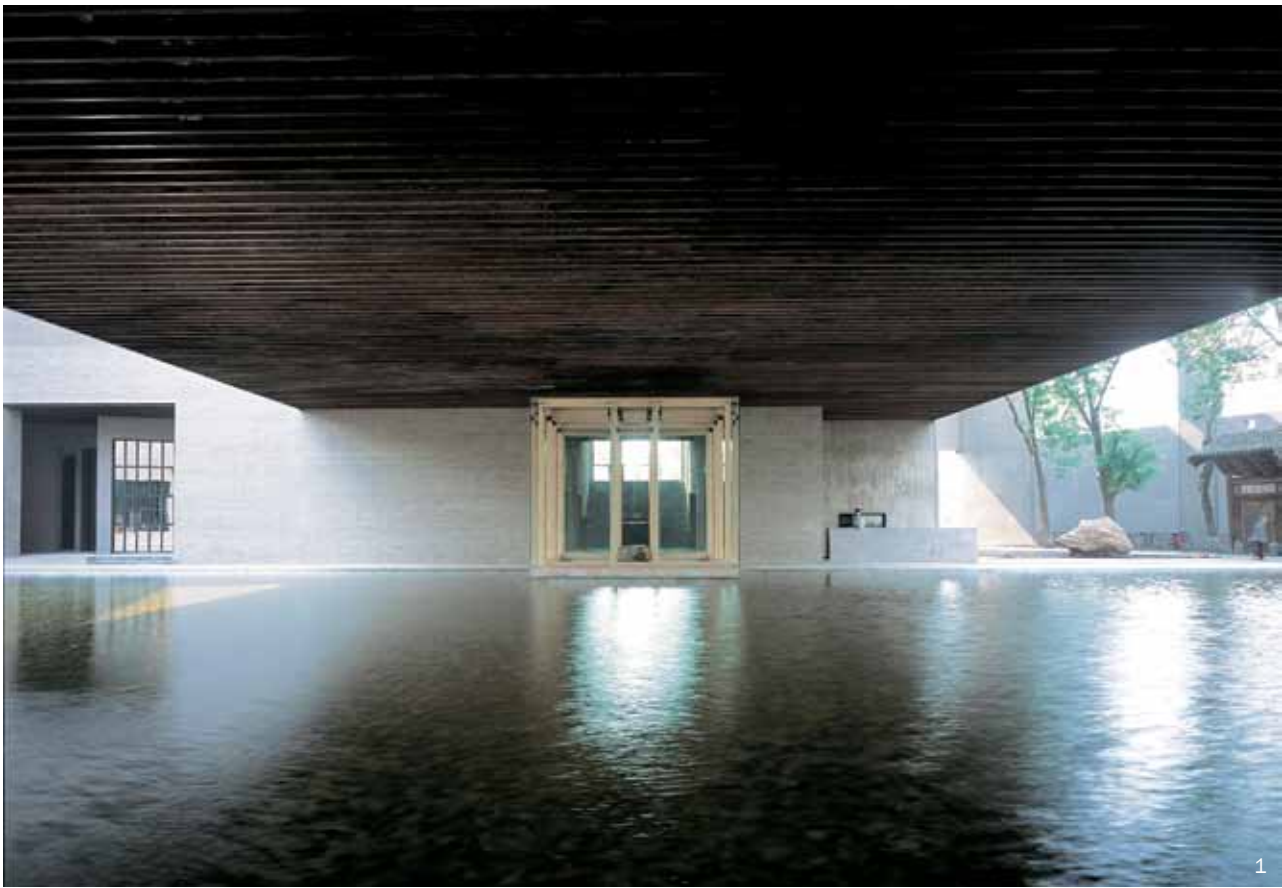


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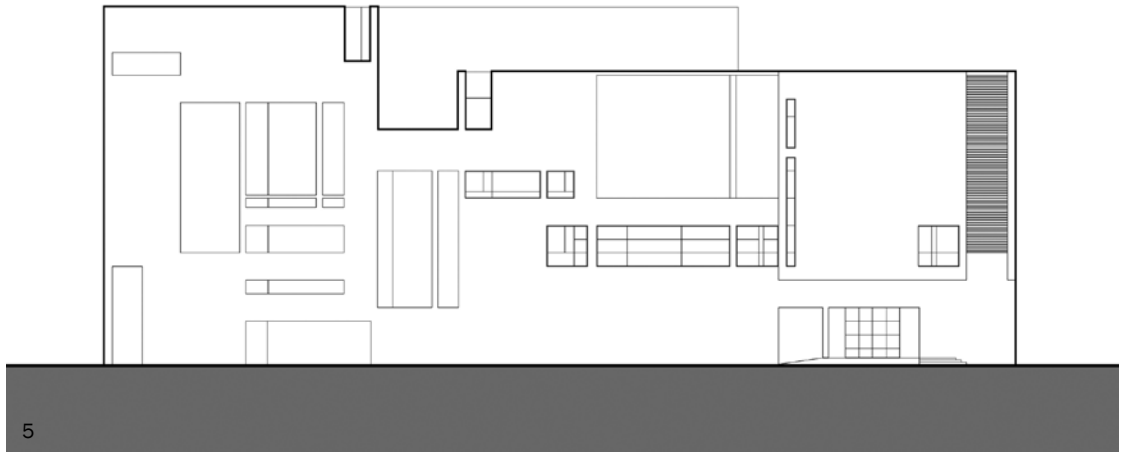
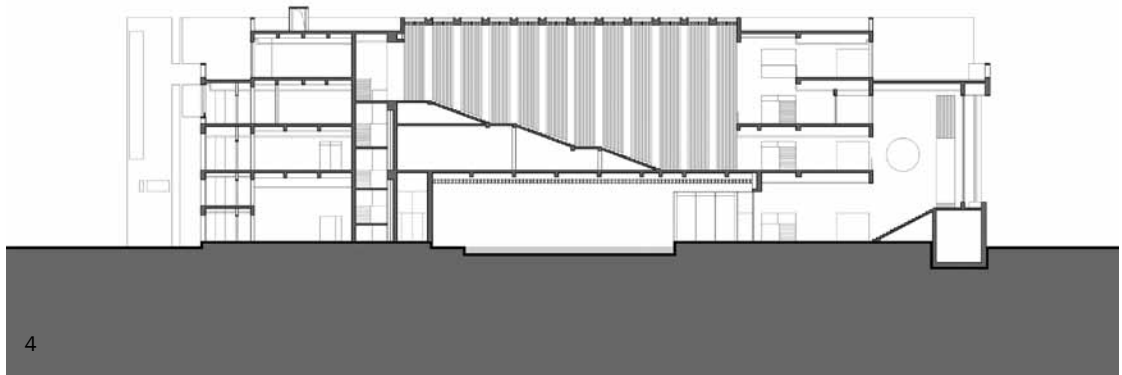
1. The ground floor plan
2. The entrance viewed from the courtyard
3. The entrance of west elevation of the exhibition hall



3



1. Pool yard and the overhead
2. East elevation
3. Perspective of inner courtyard
4. Section
5. Elevation





1



2

1. Atrium
2. Pool yard and the overhead
3. The detail of the main stairs
4. Daylighting design of the ceiling



3



4

Emperor of Ming Dynasty Cultural Museum

Architects: Shan Jun, Lu Xiangdong, Tie Lei, Wang Xin, Sun Xian,
Luo Jing, Liu Si, etc.
Landscape Architects: Zhu Yufan, Liu Jing

Design team: School Of Architecture, Tsinghua University
Canstruction Drawing: Architectural Design & Research Institute of Tsinghua University
Construction area: 6,200 sqm
Location: Zhongxiang, Hubei
Completion date: 2011
Photographer: Yang Lu

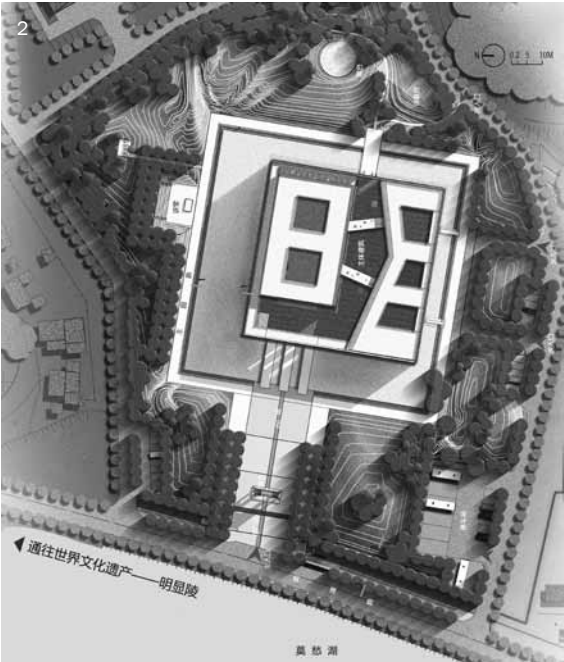
Located in Zhongxiang, Hubei Province, Emperor of Ming Dynasty Cultural Museum stands north to the Xian Mausoleum of Ming Dynasty, which is the World Cultural Heritage, and west to the Mochou Lake. In order to prominent the theme of Jiajing emperor and Ming Dynasty, the proposal gives a general layout simulating the Chinese character “Ming”, which is composed of two characters of “Ri” and “Yue” in structure. The site plan takes the geometry of “Ri” as the main exhibition hall while “Yue” is secondary to it, and space between the two halls together with the loggia provides public and outdoor exhibition spaces that people can freely walk through, making a perfect combination between the character’s structure and the museum function. The buildings of 80 square metres construction area in sum are located in a square pool of

120 square metres. By melting into the surroundings, they form the poetic conception of “garden as well as yard” in between Chinese traditional garden and yard images. Chinese character is also used in the three landscaping stones that symbolise the word “mountain” in front of the museum, and the skylight symbolising the word “dragon” in the exhibition hall. The former one is the finishing touch of the theme “mountain-water”, while the latter creates an abstract image of Chinese traditional caisson. With an attempt to mix Chinese traditional garden into contemporary regional architecture, the project hopes to reinterpret the vocabularies such as loggia, window, pavilion and yard in a modern context, reaching a state of designing with nature and multum in parvo that



1. The building and the hydrophytes living together
2. Site plan

suggested in Yuan Ye, written in Ming Dynasty, which has been taken as a classic of Chinese garden design, by modern interpretation. Limited by the low budget, most area of the museum’s façade is painted white. Indeed, the method of blank-leaving, together with the hue black, white and grey reproduces the image of Chinese shan shui painting.





1



2



3

1. The scenery window that engraved with Chinese character “zhong ju (钟聚)” and “rui xiang (祥瑞)” in the primary and secondary vestibule
- 2-3. The white wall, scenery window and internal wall skin
- 4-5. Elevation
- 6-7. Section



4



5



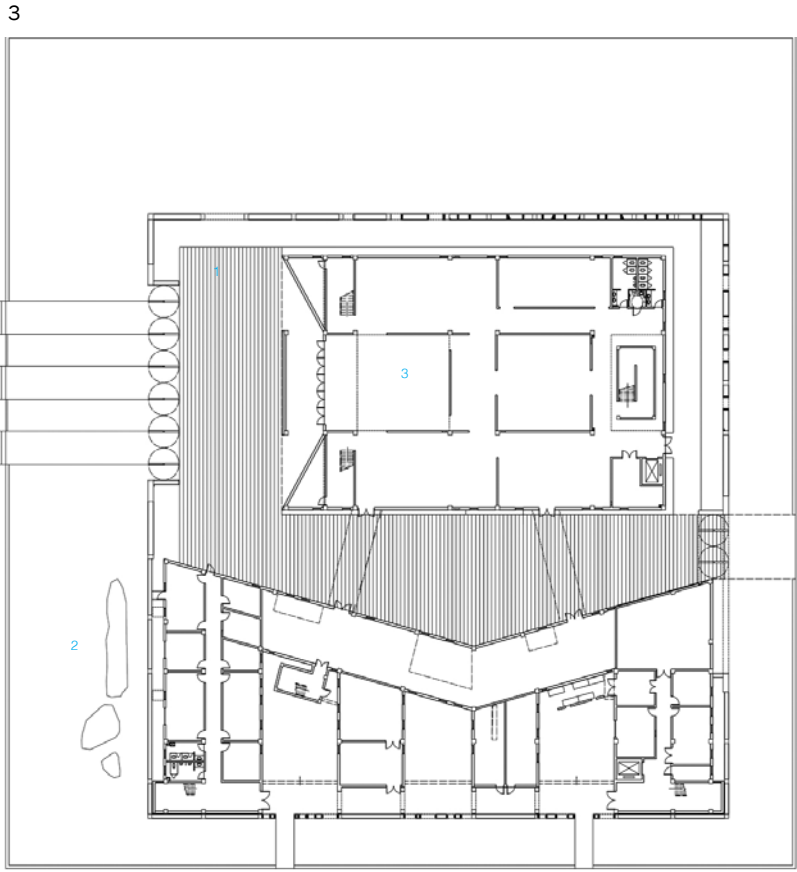
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7



- 1. Bronze door of Chinese character “dragon”
- 2. Landscaping stone of Chinese character “mountain”
- 3. Preface Hall



- 1. The interior of exhibition space
- 2. The “dragon (龍)”character skylight design
- 3. Ground floor plan
- 4. Scenery window perspective
- 5. “Corridor”, “window” and shadow



Spring & Autumn Gateway

Architects: Shan Jun, Tie Lei, Wang Xin, Kang Qian

Design team: School of Architecture, Tsinghua University
Construction Drawing: Architectural Design & Research Institute of Tsinghua University
Shan Dong Tong Yuan Design Group

Location: Zibo, Shandong
Dimension: 35m x 6m x 8m
Completion date: 2010
Photographer: Tie Lei, Wang Fei



The overlook of the Spring & Autumn Gateway from the southeast

Hongjia Community is located in Zibo city of Shandong province. The community occupies an area of 2 square kilometres, with total construction area of about 1.8 million square metres. It aims at revealing the Qi culture of China 2,000 years ago before the unite of Qing Dynasty by constructing a comprehensive development zone, including residential zone, hotels, commercial, cultural and entertaining services. Spring & Autumn Gateway is composed of Spring gate and Autumn gate, together constituting the main entrance of Hongjia Community. Autumn gate is located at the corner of the new town’s main street, winding from the west to the south with pragmatic usages, while Spring gate is the ceremonial gate, facing to the south. Naming after Spring and Autumn, the design reflects the traditional and regional culture,

which is the main pursuit of Hongjia Community, and conforms to the residential context by the eternal sense of “Spring & Autumn”. Each of the gates is constituted of 6 door leaves coated by bronze skin, which are 7.8 metres high, 2.0 metres wide and 0.6 metre thick. The overall Spring gate is of steel structure, its six leaves can turn 360 degrees by the steel column with a diameter of 45 centimetre, thus forming into changeable types as a metaphor of the culture diversity of Qi. At the same time, bronze also stands up for the typical utensil culture of the Chun-Qiu period. In the Hongjia Community, from an one-gate entrance evolving to a double-gate entrance, it is the method to solve the problem that the curving road contradicts the traditional notion that the main gate should be at

the orthogonal site. Besides, the layout embodies the following conception: The outer frame of Spring gate is 35 metres wide, 8 metres high and with spatial depth of 6 metres. The bronze gate is 4 metres wide, 7.5 metres high with thickness of 60 centimetres. The size is decided in order to match the requirement of rotatable gate, traffic and landscape view sight. For realising the large-span and rotatable of bronze gate, the designer adopted steel structure for the Spring gate. The diameter of the gate shaft column is 47 centimetres, and with addition of rotary lantern ring, support structure of door and facing structure, the thickness of the door is 60 centimetres. To strength the independent and upstanding outline of the bronze gate, its frame corners are processed with groove skirting. The hollow cutting in the lower part of

the door not only designed for the balance of decoration composition, but also for the structure stability under horizontal wind pressure. The landscaping trees surrounding the Spring & Autumn Gateway, pattern of pathway pavement and night lighting design are all the composition of overall proposal. Two symmetrical rectangle pools of south-north 40 metres, east-west 24 metres, are set on the both sides of the Spring Gate.



1



2

1. Site plan
2. Landscape analysis of Spring & Autumn Gateway
3. The changing elevation of the Spring Gateway while rotating
4. Gateway and gingko
5. Reflection of Spring Gateway
6. Spring & Autumn Gateway in the dusk



4



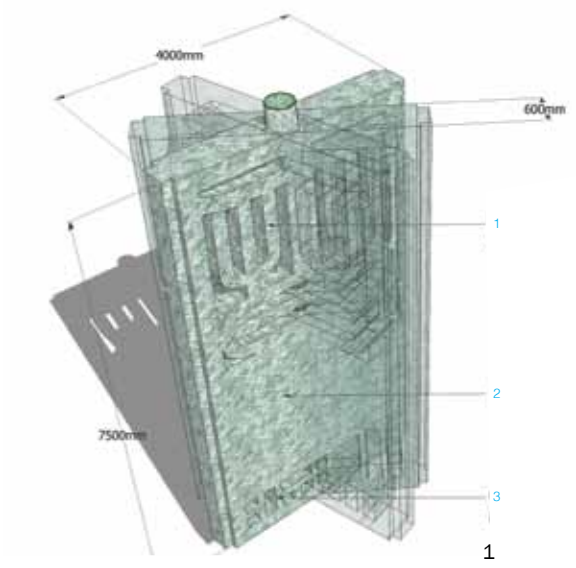
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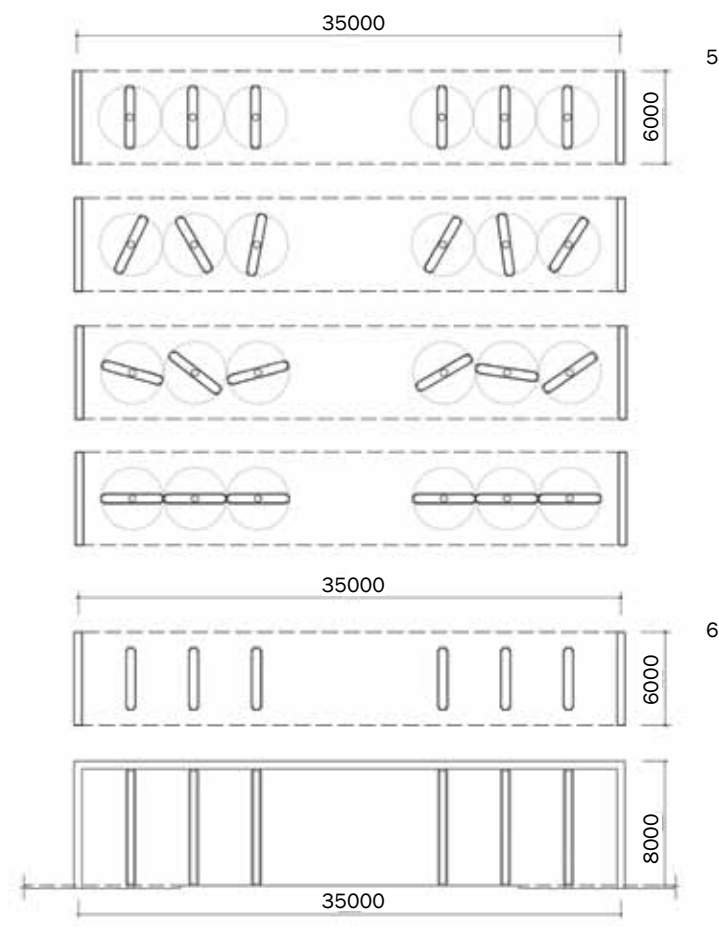
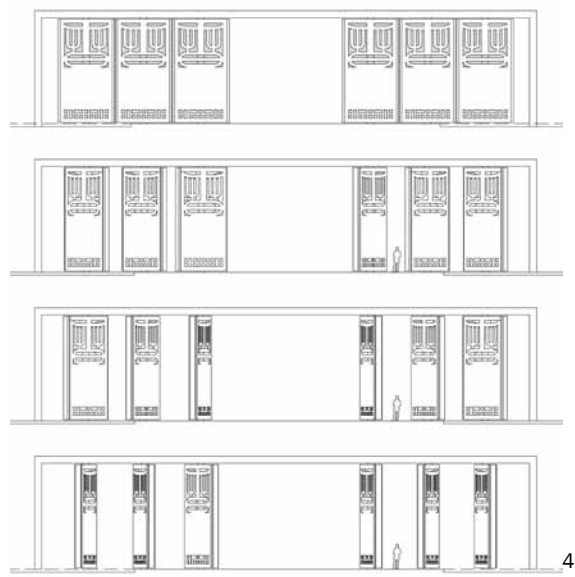
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6



1. Hollow cutting characters, with lighting inside
2. Bronze facing
3. Hollow cutting lattice, with lighting inside



1. Organ gram of the Spring Gateway
2. Elevation of Spring & Autumn Gateway
3. Light and shadow formed by the Spring Gateway
4. Elevation of Spring Gateway of different open positions
5. The plan of Spring Gateway of different open positions
6. The plan and elevation of Autumn Gateway
7. The dialogue between Spring Gateway and Autumn Gateway

Zhongxiang Culture and Sports Centre

Architects: Shan Jun, Lu Xiangdong, Wang Xin, Tie Lei, Sun Penghui, etc.

Design team: School of Architecture, Tsinghua University

Construction Drawing: Jianxue Architecture And Engineering Design Institute

Construction area: 12,900 sqm

Location: Zhongxiang, Hubei

Completion date: 2010

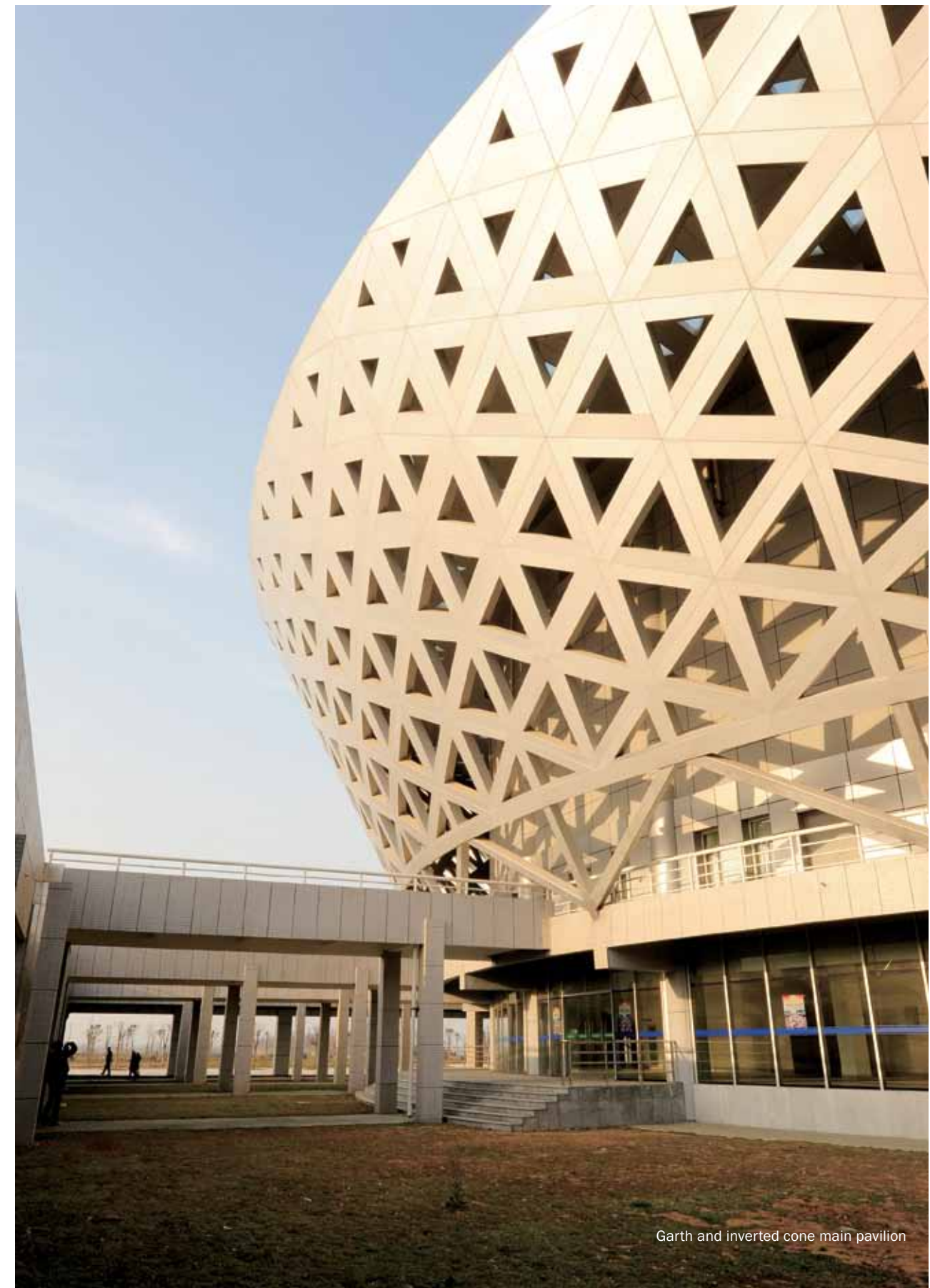
Photographer: Wang Xin, Men Xiaoni

The Urban Landscape above the Courtyards and High-terrace Facing the Xian Mausoleum of Ming Dynasty, one of the World Cultural Heritage, and Emperor of Ming Dynasty Cultural Museum across the lake, Zhongxiang Culture and Sports Centre is located on the west bank of Mochou Lake, which is to the northwest of the old city.

According to the function layout, the Culture and Sports Centre is divided into two parts: the high main part and the low auxiliary part. The main part is the gymnasium, located at the eastern end near the lake and connected with the lake by successive steps; the auxiliary part is a terrace of 230 metres long, 90 metres wide and five metres high. A group of seven sunken courtyards is "embedded" in the terrace, for the use of tennis, basketball, volleyball, swimming pool and other training sites, and all are connected to the terrace with stands and steps. Outside the terrace, there are commercial and cultural formats as cafes and bars, enhancing the social and cultural functions during the post-game period.

The main part is of cone shape, placing on the high-terrace upside down. Its gradient triangle patterns of the metal curtain surface are abstracted from the traditional local instruments. The centre is surrounded by the urban scenery with alternating natural beauty, forming into a "see and seen architecture". Mochou Square on the south is the most significant public square in Zhongxiang City. There are four sets of curving rope light around the centre with dynamic effect, which signifies the fluttering ribbons of Ms. Mochou, a female dancer of Chu State in the Warring States period of Ancient China. The square and the gymnasium co-create a special artistic effect of dynamic and static combination.

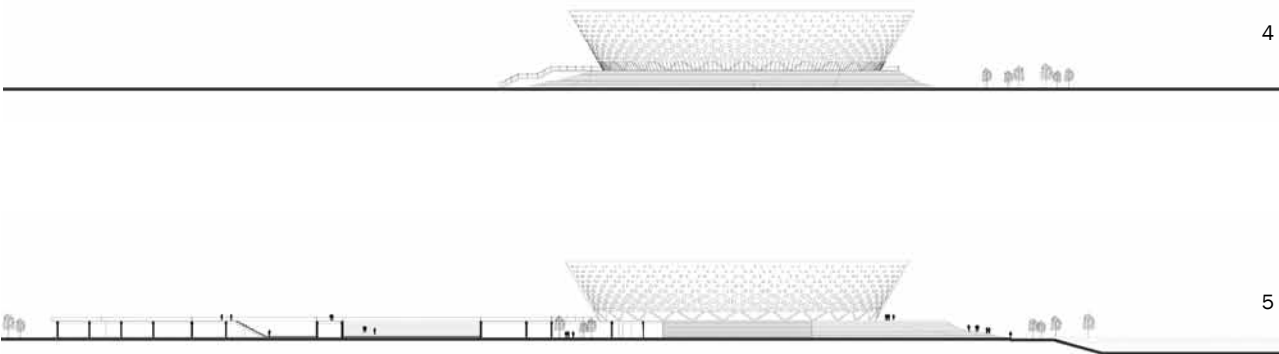
Zhongxiang Culture and Sports Centre is not only one of the main venues for Hubei Provincial Games in 2010, but also the city's most important civilian places for celebrations and public events, such as the large-scale dance party organised by CCTV. In a word, it is a new landmark of Zhongxiang City.



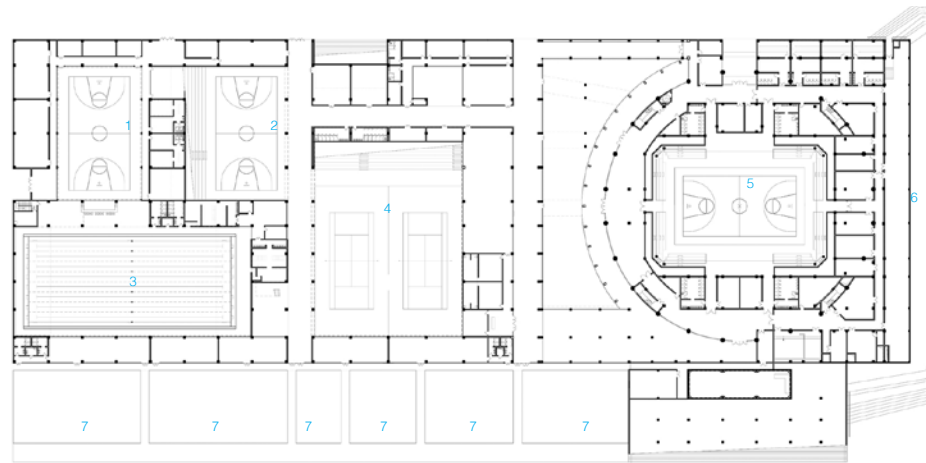
Garth and inverted cone main pavilion



1. Facade of the main hall
2. Site plan
3. The hall and the Mochou Lake
4. East elevation
5. Section
6. Overlook of the architecture
7. Ground floor plan



7



- 1-2. Basketball training venues
3. Swimming training venues
4. Tennis training venues
5. Match venues
6. Waterfront steps
7. Pool



Visitor Centre of Mount Huashan

Architects: Zhuang Weimin, Zhang Kui, Chen Qi, Zhang Yuben

Design team: Architectural Design and Research Institute of Tsinghua University Co.,Ltd.
Construction area: 8,667.5 sqm
Location: Huayin, Shaanxi
Completion date: 2011
Photographer: Zhang Guangyuan, Wang Chenggang



The sunken plaza and the step greening

Visitor Centre of Mount Huashan locates at 5 kilometres south of the Huayin city and south of the 310 national highways. The design breaks apart the main body of the building to reduce the size of the building along the main axis of the city. The layout of the body building faces the main peak of Huashan Mountain, hiding the exhibition space under the great upstairs along the topography of the mountain. The shape of the visitor's ticket centre and visitor distribution service hall on each side adopts the abnomy rooftop sloping towards the ground. The architectures and the terrace bring the main peak of the Mount Huashan into the integral composition. The man-made environmental design touches upon the topography of the ground, combing the natual scenery and artificial architecture into a whole. The main purpose of its construction is,

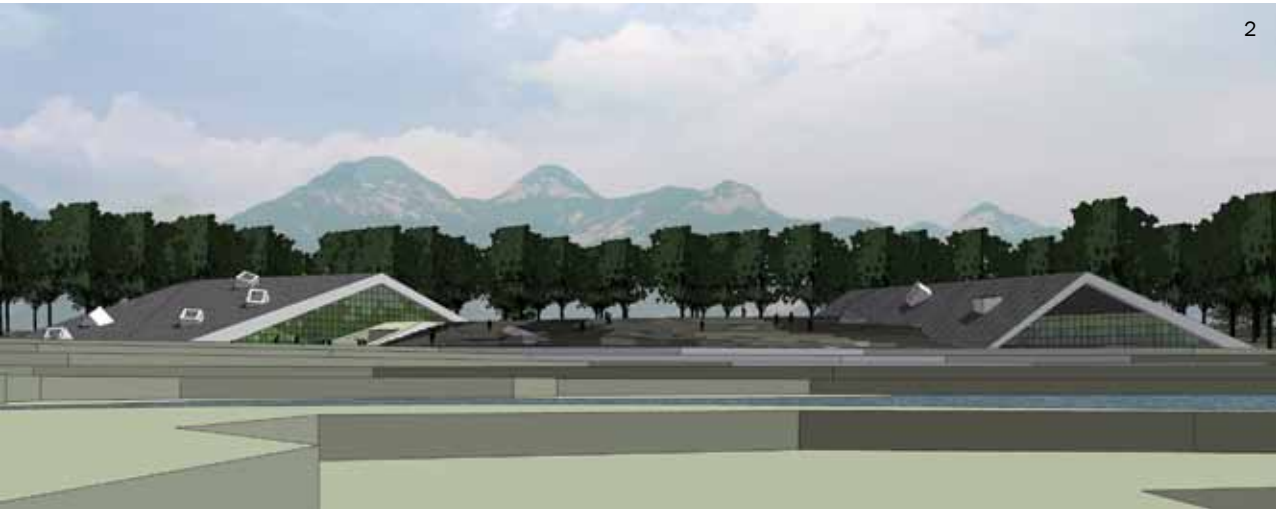
1. to achieve the high efficiency of the organisation of visitors' distribution;
 2. to emphasize that the architecture should be integrated into the environment, and the natural landscape is the dominant element of architecture.
- The gross construction area of Visitor Centre of Mount Huashan is 8,667.5 square metres, including 7,204-square metre's interior construction area and 1463.5-square metre's exterior construction area. The highest point of the building is 13.565 metres high. The main building is divided into two parts. The western part's size is smaller, which is the visitors' approach road to the mountain, including buying the tickets, consulting, tour guiding, etc; while the eastern part houses restaurants, shopping malls, management and other utility rooms, and also has the passageway

for downhill. A gentle and gradually rising terrace connects the two single buildings on the east and west, which makes the visitors enjoy the beauty of the main peak of Mount Huashan in full view no matter where they stand. This design method not only follows the typography, but also an efficient connection of the Huanshan Landscape facing the south and the urban landscape facing the north. Standing on the terrace, the visitors can enjoy the majestic appearance of Huashan Mountain in the south and prosperous city in the north. The design relies on the nature and adopts the modern civilisation, which integrates the nature and civilisation as a harmonious unity.

- 1. Motor vehicle stream line
- 2. Uphill routeway for battery car
- 3. Uphill routeway for walk
- 4. VIP stream line



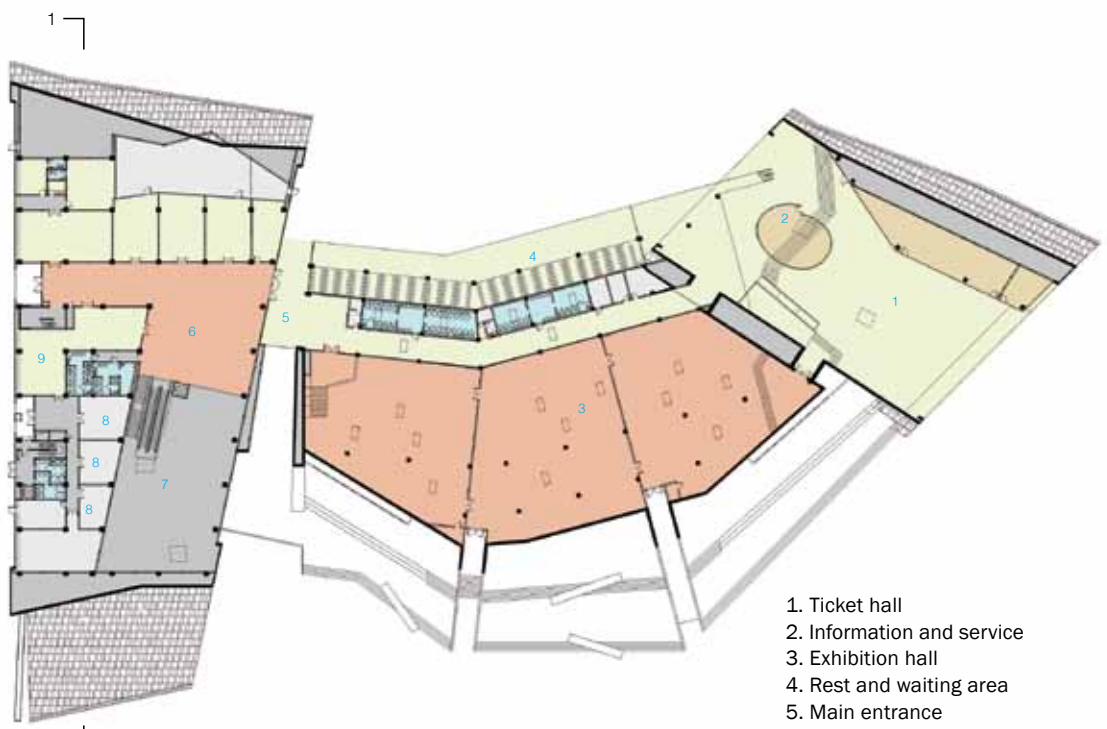
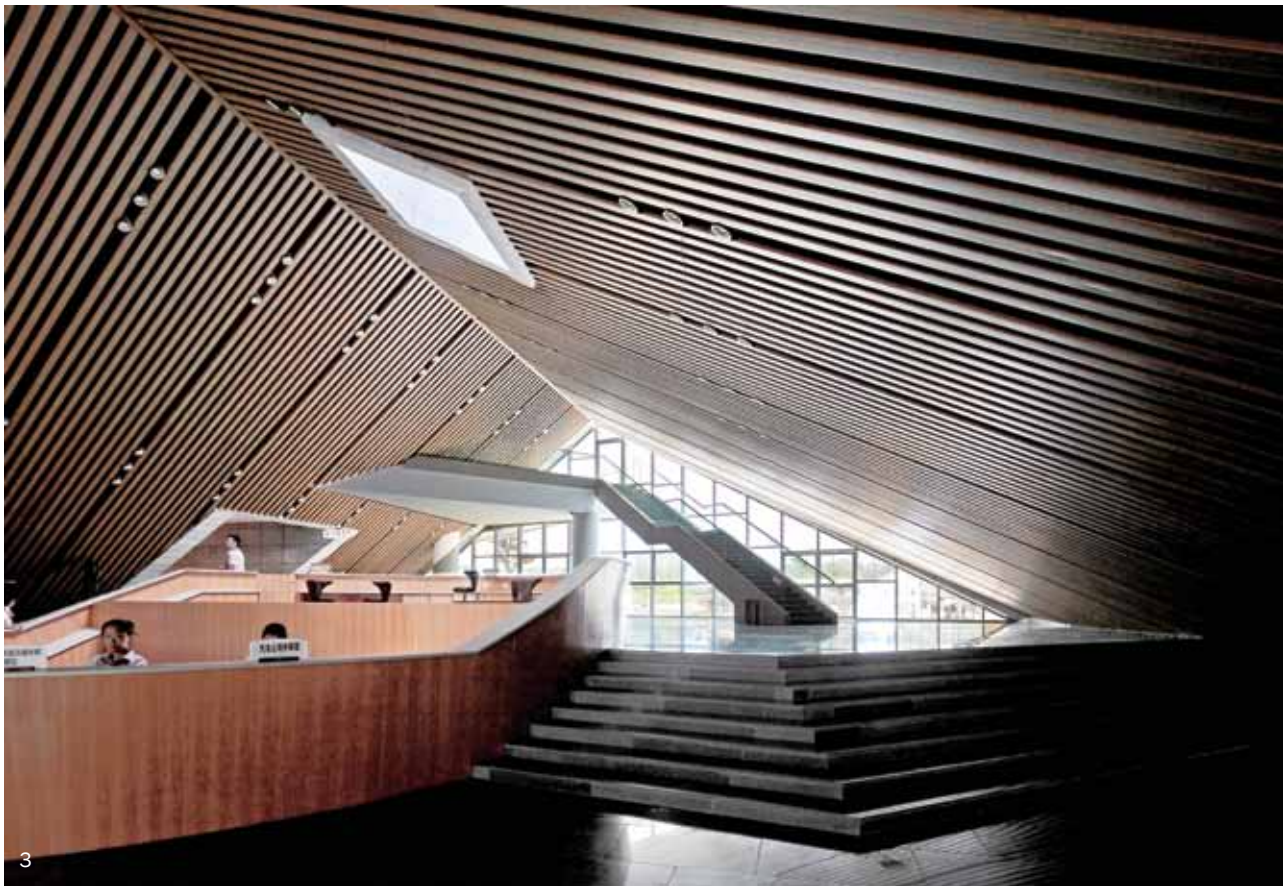
- 1. Circulation analysis
- 2. The south elevation of the main building
- 3. South perspective
- 4. The full views from the east
- 5. The full view of the ticket hall





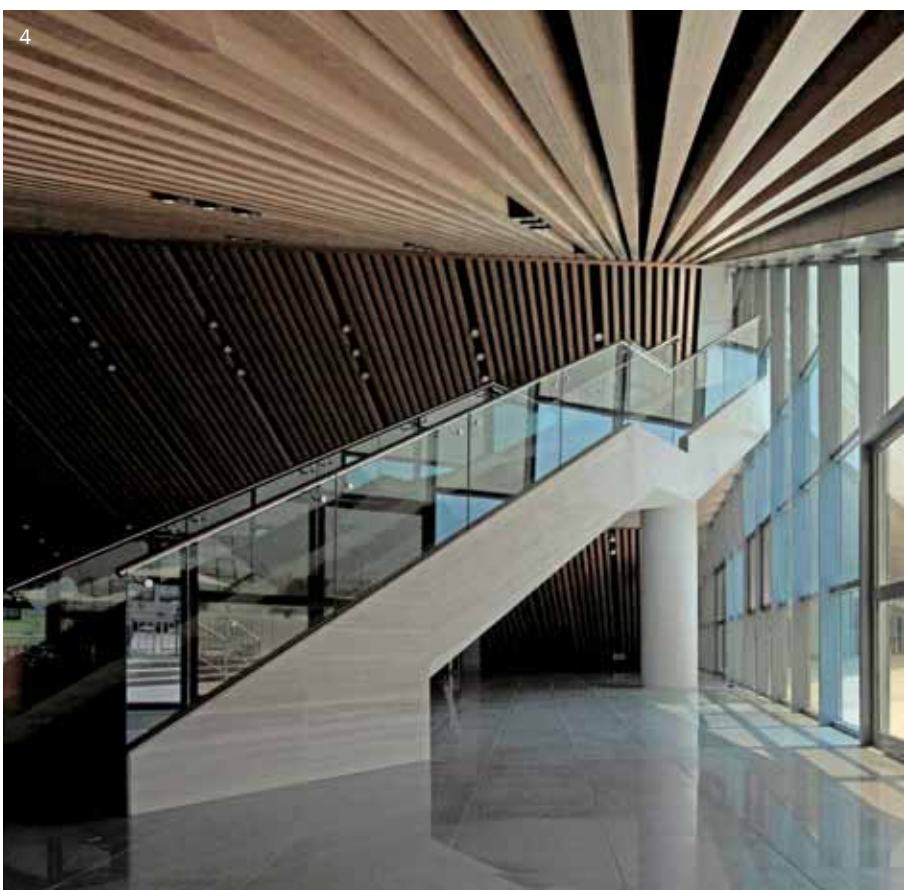
1. The sunken plaza and the step greening
2. Section 1-1
3. Part of the roof
4. View of hill scene from the terrace
5. The interior restaurant





1. Ticket hall
2. Information and service
3. Exhibition hall
4. Rest and waiting area
5. Main entrance
6. Lobby
7. Dining room
8. Office
9. Shop
10. Store room

1. Interior perspective
2. The floor plan
3. Interior consultant and ticket counter
4. Details of stairs



Crafts Exhibition Hall of Jinsha Museum of Ancient Ruined Site

Architects: Zhuang Weimin, etc.

Design team: Architectural Design and Research Institute of Tsinghua University Co., Ltd.
Construction area: 20,190 sqm
Location: Chengdu, Sichuan
Completion date: 2007
Photographer: Shu He

Being located in the west suburb of Chengdu, Jinsha Ancient Ruined Site covers an area of 71.5 acres, including Relic Exhibition Hall, Crafts Exhibition Hall, Historic Preservation Centre and other supporting facilities. Main concept of planning and design: 1. Keeping a positive attitude of protecting historic ruins in order to educate the public, inherit fine culture and manage city. 2. Constructing as small volume as possible in order to avoid the disturbance of the ruins. Making every effort to control the amount of buildings and keep the environment of the ruins park. 3. Dealing the contradiction of time and space in a neutral way. Do not pursue the style of the certain contemporary architecture.

As the principal part of the park, Craft Exhibition Hall covers an area of 20,190 square metres, including the

underground garage. The design of architecture was inspired by an archaeology term - grid exploration side. 10×10 metres modulus is a metaphor of the sequence of relic investigation. The building shape is upright and foursquare. It looks like an ancient jade Zhang, which is discovered from the site. The northern part of the Craft Exhibition Hall is higher than the southern part. Its strength and solidity act in the opposite to the gentility and abstract of the Relic Exhibition Hall. The Craft Exhibition Hall is concise and natural in style. Exterior walls of the building and the walls and floors of inner public space are all covered with dry hanging travertine, which form a unified entity with the other building in the park. Exhibition rooms are arranged around the central lobby of the Craft Exhibition Hall. It combines independent exhibition rooms with open type booths,



Close view of the museum, with dry-hanging travertine on the wall

rather than traditionally separating the exhibition rooms, public space and education space. It mixes fixed display with situational display space; and integrates static and singular viewing mode to dynamic multi-medium mode. This strategy removes the confrontation pattern between visitors and exhibits. It makes visitors the protagonists in the exhibition hall, which sufficiently reflects the concept of humanism.

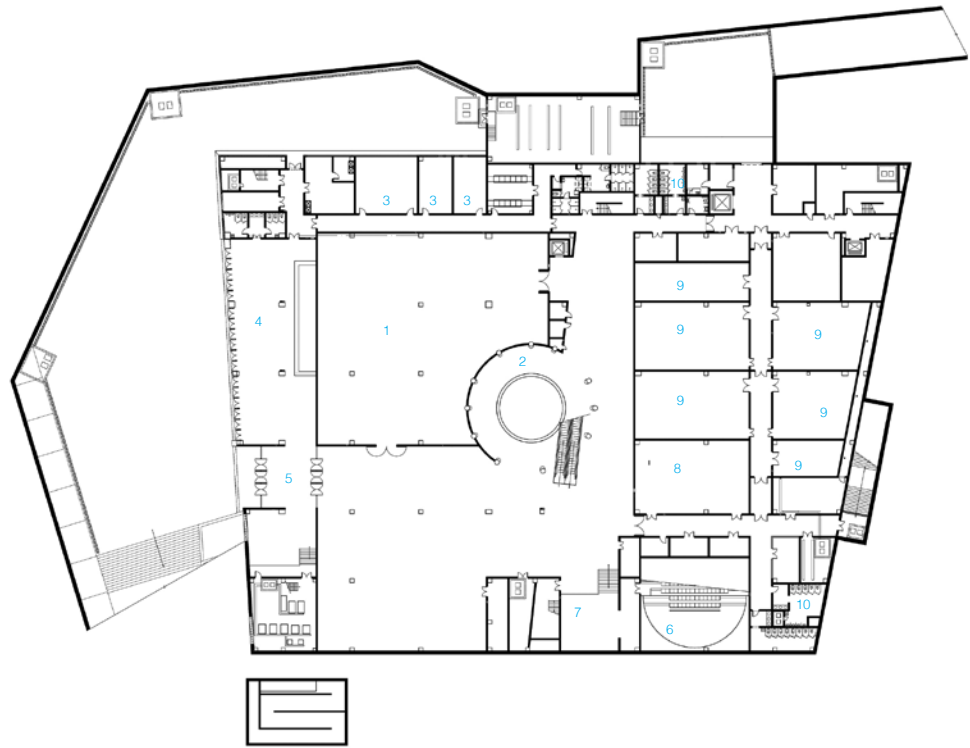
Jinsha Museum of Ancient Ruined Site probes a new way, which is different from either field museum or museums in densely civil region. After Wenchuan Earthquake, Jinsha Museum of Ancient Ruined Site became the sanctuary of not only the relics but also of citizens. The architecture plays a more important role than expected, and offers more generous humanistic concern.

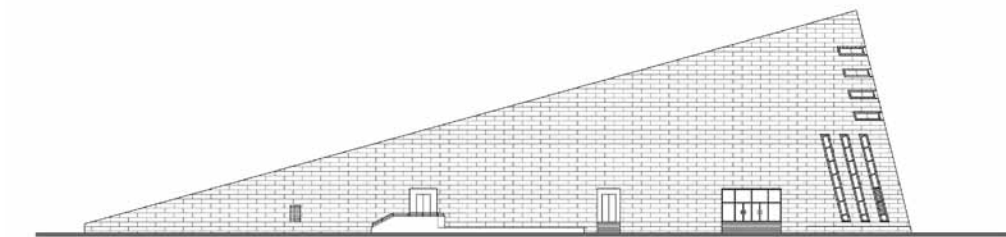


1. Overlook of the museum
2. Underground plan
3. The sunken courtyard and unearthed ebony of the museum
4. Close-range part of the museum

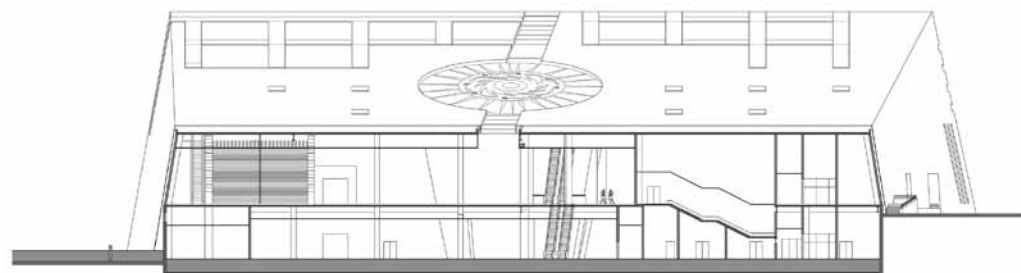


1. Exhibition hall
2. Pool
3. Office
4. Café and snack
5. Gift shop
6. 4D cinema
7. Waiting and resting area
8. Multi-function hall
9. Store room
10. Toilet





1



2



4

1. Elevation
2. Sectional drawing
3. Entrance square of the exhibition hall
4. Distance view of the round part of the exhibition hall
5. The empty corridor in front of the relics of the exhibition hall
6. Part of the museum, with dry-hang travertine on the wall space



3



5



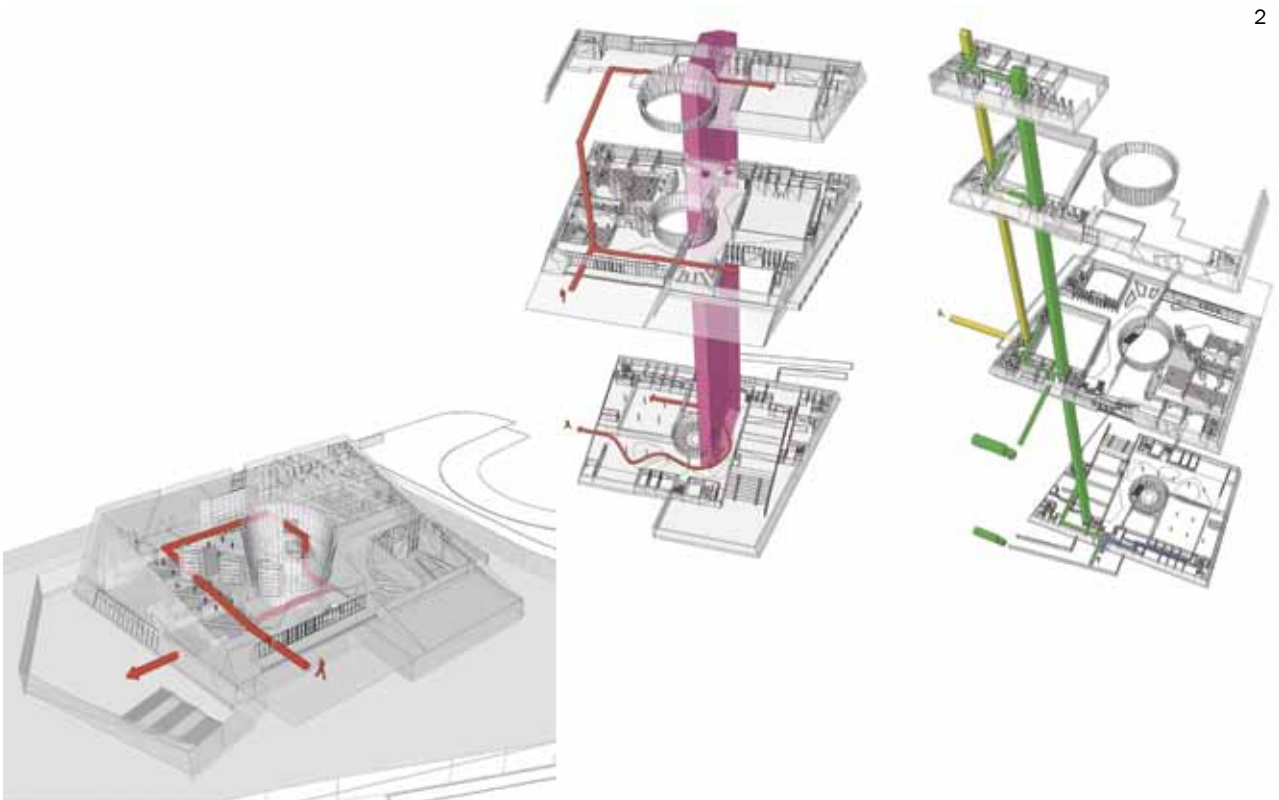
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1



3



2



4

- 1. Relics of the museum
- 2. Audience streamlined diagram
- 3. Entrance hall
- 4. Interior lounge hall

Anti-earthquake Memorial Park of Qiang Minority Group Autonomous

Architects: Zhuang Weimin, Ren Fei, Cai Jun, Wang Xiaoxia

Design team: Architectural Design and Research Institute of Tsinghua University Co., Ltd.
Construction area: 2,221.7 sqm
Location: Beichuan, Sichuan
Completion date: 2011
Photographer: Zhang Guangyuan

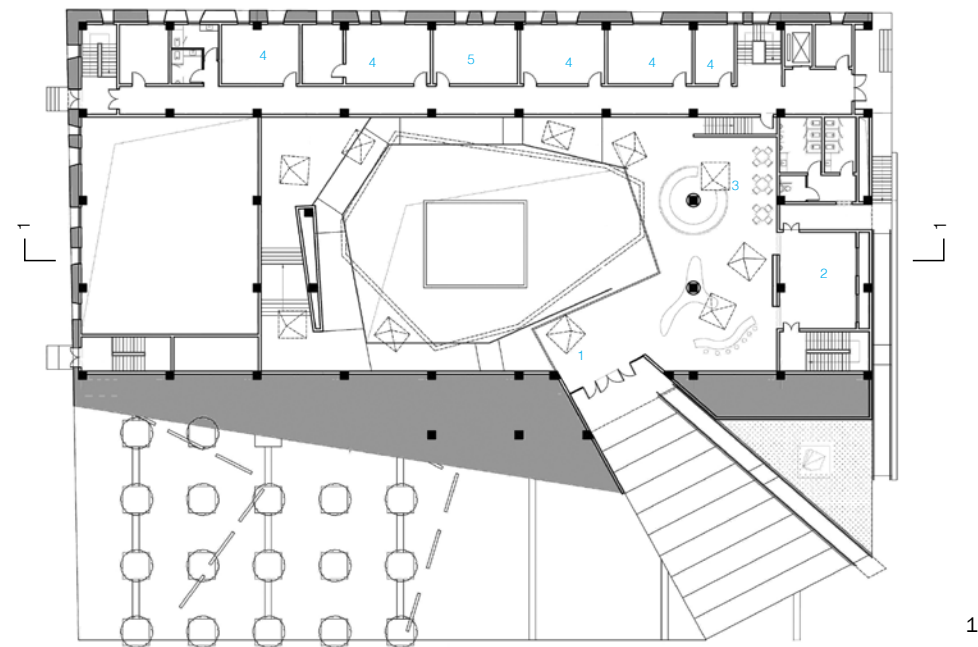
The site of Anti-earthquake Memorial Park of Beichuan Qiang Minority Group Autonomous County is selected in the central region of the new county. The memorial park is divided into three parts as Jingsiyuan Park, Yingxiongyuan Park, and Xingfuyuan Park from east to west. Being the theme construction of Xingfuyuan Park, the exhibition hall is located in the northwest, taking 2,000 square metres of floor area. It is a two-storey building of 13.6 metres high. The building corresponds to and forms commonly the theme of the Anti-earthquake Memorial Park with sculpture-shape “White Stone”. By the extending of Xingfuyuan Park, the main construction body constitutes a landscape platform, the main exhibition hall adopting the “White Stone” image of concise and clear. The open scenic platform corresponds with

the green land of the plaza, providing intimate and harmonious civil public space. The location of the exhibition hall is endeavoured to seek for balance in the overall memorial park layout, thus the dissymmetric design is carried out by allocating more space for the park centre and the water surface in order to set aside more space for the plaza entertainment. The roof is constructed in mild tilt for the benefit of entertainment. The trees are planted on the ramp, with the decoration of floor and of seats of “Z” shape. These ascending and horizontal plazas seem like showing open-air performance, with the combination of Xingfuyuan Park, forming wonderful civil life plaza. The main entrance of the exhibition hall is located at the southeast of the building, from which the visitor

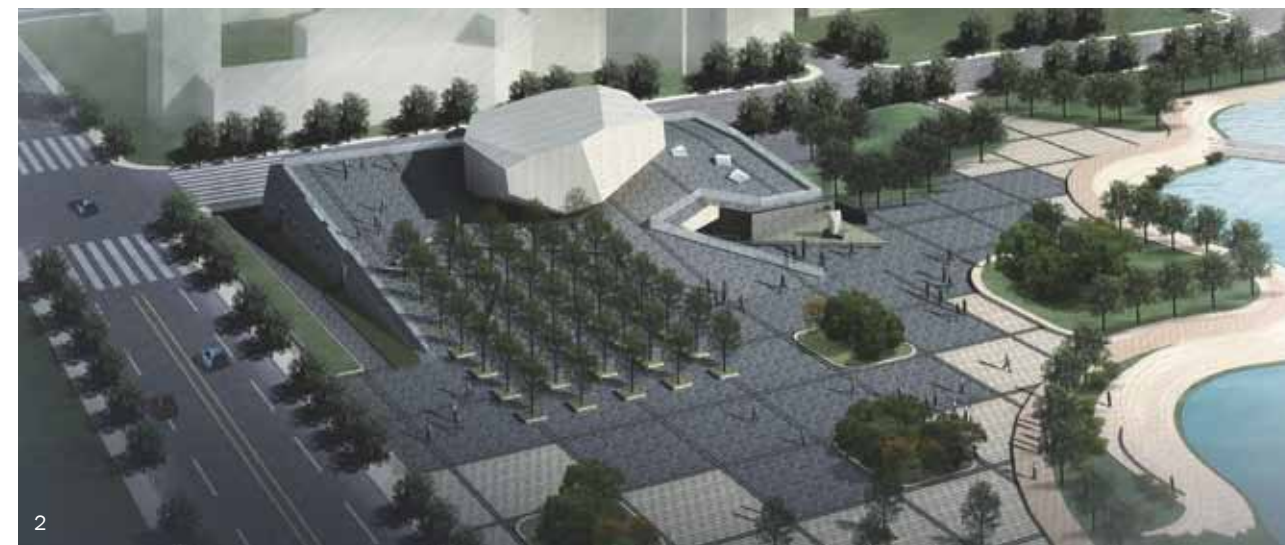


The theme sculpture in the Yingxiongyuan Park and Xingfu Museum

1. Lobby
2. Shop
3. Information and service
4. Office
5. Reception



1



2

1. Ground floor plan
2. Design sketch
3. The main entrance to the Museum, the “white stone ” style of the main buiding

crowds and the VIP visitors enter the building. The visitors and citizens can walk up to the platform directly along the gentle slope. The logistics area and exhibits area are located at the north part, uniting the micro plaza area in the east, where installed with rest rooms reached from subside wheelchair accessible slope and stages, providing convenience for the entire memorial park and the city.

The exhibition spaces are mainly arranged in -6.00 metres high elevation, which are connected by mild slope. The visitors can reach to the lobby from the southeast of the ground floor, and reach to the initial hall, temporary hall and -6.00 metres high main exhibition hall from the lobby of the first floor. The visitors and public service facilities are installed near the entrance of the ground floor of -2.00 metres elevation. The auxiliary rooms for management and official works are located on the upper and lower storeys of the north, and the freight lift is

installed near to the freight entrance.

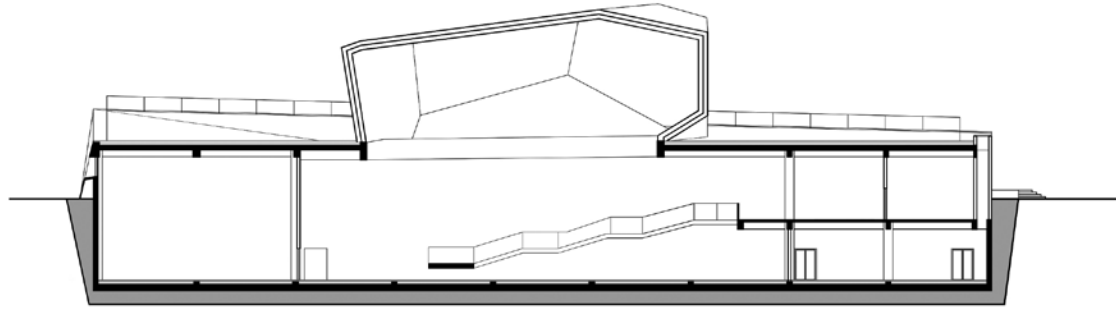
The building is finished mainly with the local materials, adopting bluestones and white stones majorly for the exterior structure to realcise the intention of the construction, and adopting stones and timbers to extend the exterior environment into the indoor structure for creating sense of intimacy.



3



1



2

1. The east elevation
2. Section 1-1
3. The sloping roof planted with arbor and “Zhi (之)” character style lounges
4. North facade of Xingfuyuan Park
5. The street view of the Xingfuyuan Park



4



3



5

- 1. West elevation of the Xingfuyuan Park
- 2. Overlooking the Xingfuyuan Park from the Yingxiongyuan Park
- 3. The north facade of the Xingfuyuan Park
- 4. Ramp way of the upper roof



The Students' Integrated Service Building

Architects: Hu Yue, etc.

Design team: Beijing Institute of Architectural Design
Construction area: 4,443 sqm
Location: Beijing, China
Completion date: 2011
Photographer: Chen Su



Exterior of the building

The building is located at the Daxing new campus of Beijing University of Civil Engineering and Architecture, which is a small public building in the student's dormitory area. The main issue is function transformation. In the early stages of the campus construction, the building will be utilised as a commercial facility, and then the function of the building will be converted into a multifunctional architecture after the completion of campus construction. Thus the client proposed many ideas: exhibition hall, multi-function hall, activity centre, indoor stadium... In view of this situation, we hold the free switch of function as the starting point of the design and formulate the following key points: Single-storey No column; Unit module combination; the electrical equipment will provide favorable conditions

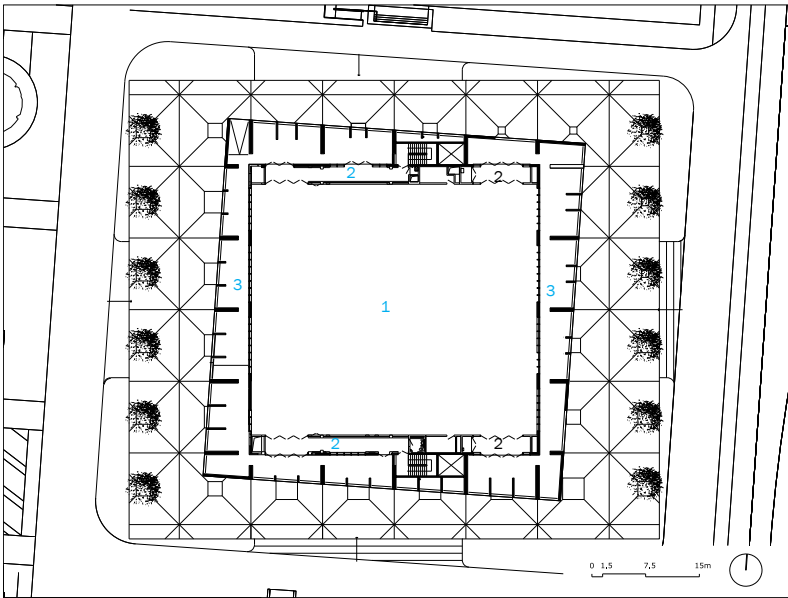
for function conversion; the interlayer will use easily removable and recyclable materials; increase the energy conservation and environmental protection facilities. According to the key points of the design, we put forward a 60 metres x 60 metres square layout, which is formed by 10 metres x 10 metres units, and each unit is composed of a skylight in the middle and four sides of sloping roof. On the basis of the basic shape, considering the requirement of energy-saving, we put forward several main measures, and finally take form of current shape. Measures 1: The building is a single-storey building, so the thermal insulation of the roof is tough. Therefore we added a layer of concrete roof above the four-side slope roof in opppsite direction, and at the same time,

we hid 2 metre-high beam between two layers of the roof.
Measure 2: The skylight in the middle is openable for ventilation
Measure 3: We designed a porch along the outside of the building to provide shade for the big windows that connect with the surroundings, meanwhile provide a semi-open space for shops and students activities. Another important function of the porch is to provide support for the large-span beam. In order to enrich exterior elevation, the porch was processed by cutting the outside unit after turning around the axis.



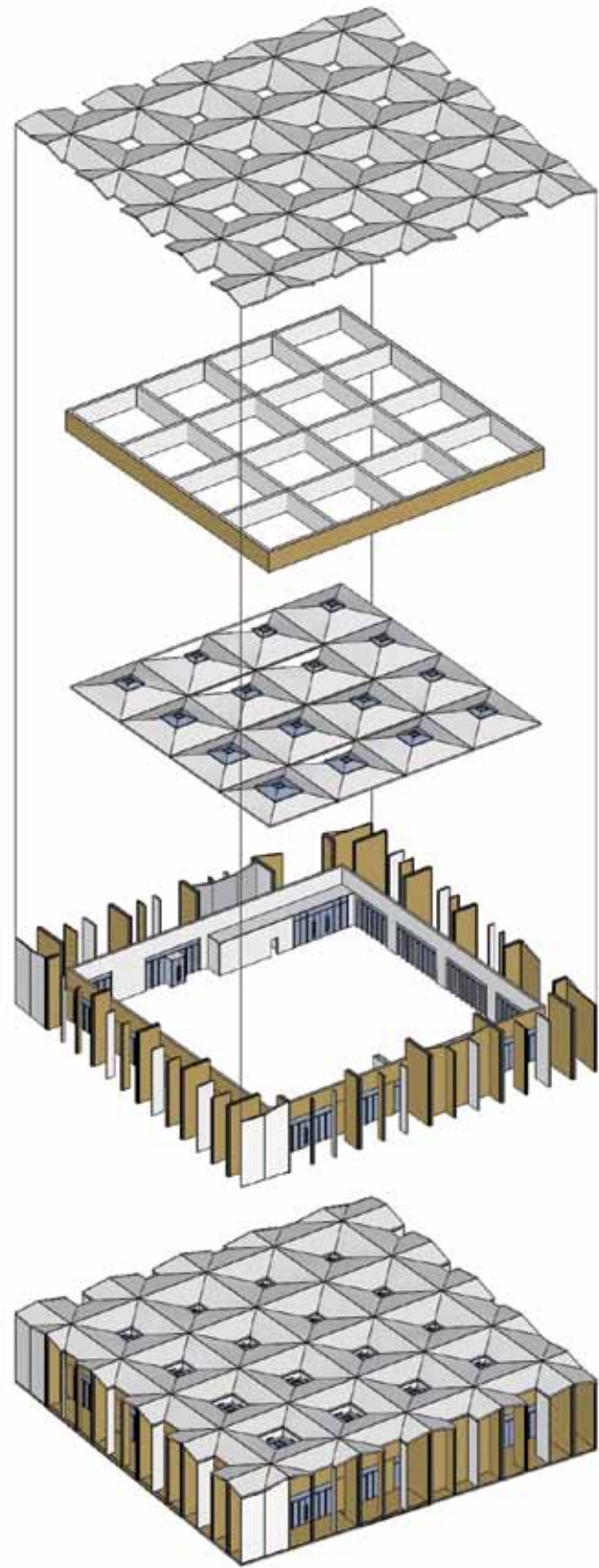
1

1. Bird-view perspective
2. Ground floor plan
3. Analysis drawing of volume relations



2

1. Multi-function Hall
2. Entrance Lobby
3. Verandah



3



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2



3

1. Elevation
2. Front façade perspective
3. Northeast perspective
4. Details of the exterior wall
5. Section



4



5

Renovation of Qingpu Stadium and Training Hall in Shanghai

Architects: Hu Yue, etc.

Design team: Beijing Institute of Architectural Design
Construction area: 8,300 sqm
Location: Shanghai, China
Completion date: 2008
Photographer: Fu Xing

设计单位：北京市建筑设计研究院
建筑面积：8,300平方米
项目地点：上海
竣工时间：2008年
摄影师：付兴

Qingpu Stadium and Training Hall locates at the old town of Qingpu District in Shanghai, in the northeast of the cross of the two city roads. The constructive area is 8,300 square metres.

The stadium and the hall were established early in 1980s. Due to the long history, the original building and facility became dilapidated, and the shape of the building elevation also was obvious defect, which could not satisfy the rapid development of the city. The government expects to change the image of the original buildings through renovation as well as improve the inner facilities, and provide sport and fitness space for the citizens.

This project overcomes some unfavourable conditions such as the loss of the original design materials, low cost of construction and so on. In addition, the new

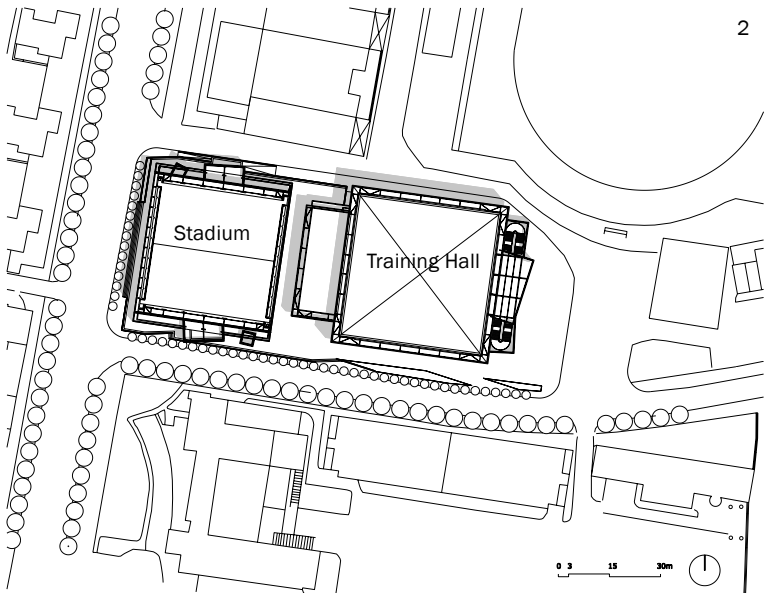
materials, technology and new construction methods are applied reasonably and skillfully, which not only guarantee the natural lighting effect of the interior of the building, but also create a unique style of the building. Meantime, the project uses metal grating and perforate aluminum plate to wrap up the defective outdoor stairs, entrance canopy, outdoor unit of air-conditioner and the existing walls to take on an entirely new look with the remaining of the original exterior wall and the construction elements.

The image of the district takes on great changes after the renovation of this project. Meantime, it has also become one of the most popular fitness centre in Qingpu District in Shanghai.



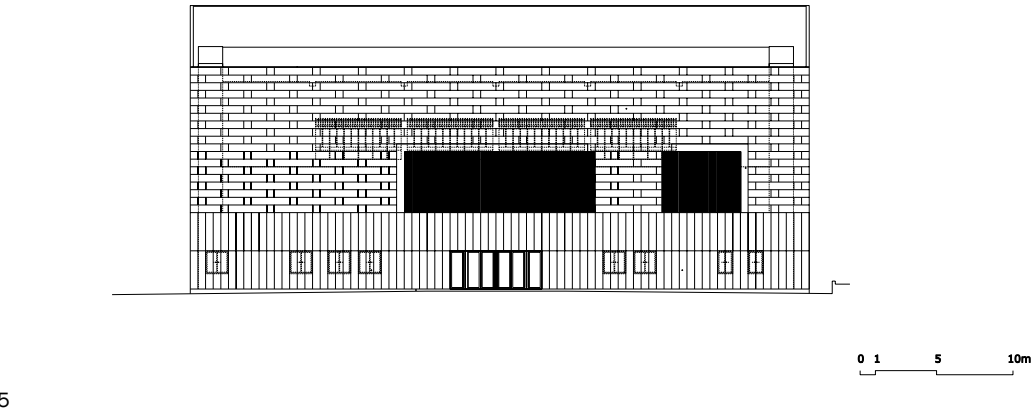
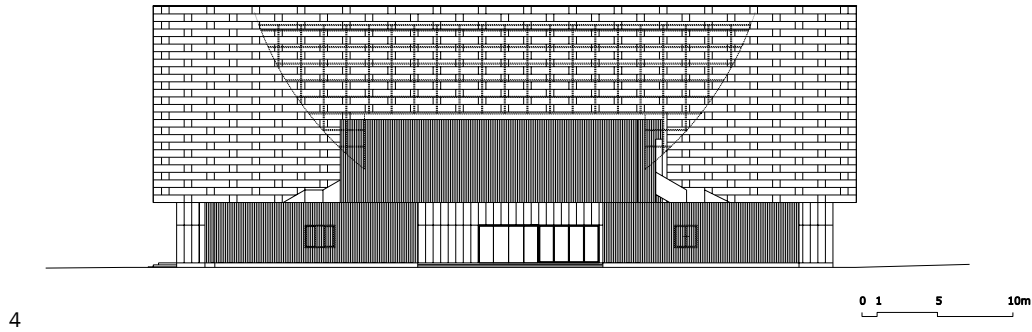
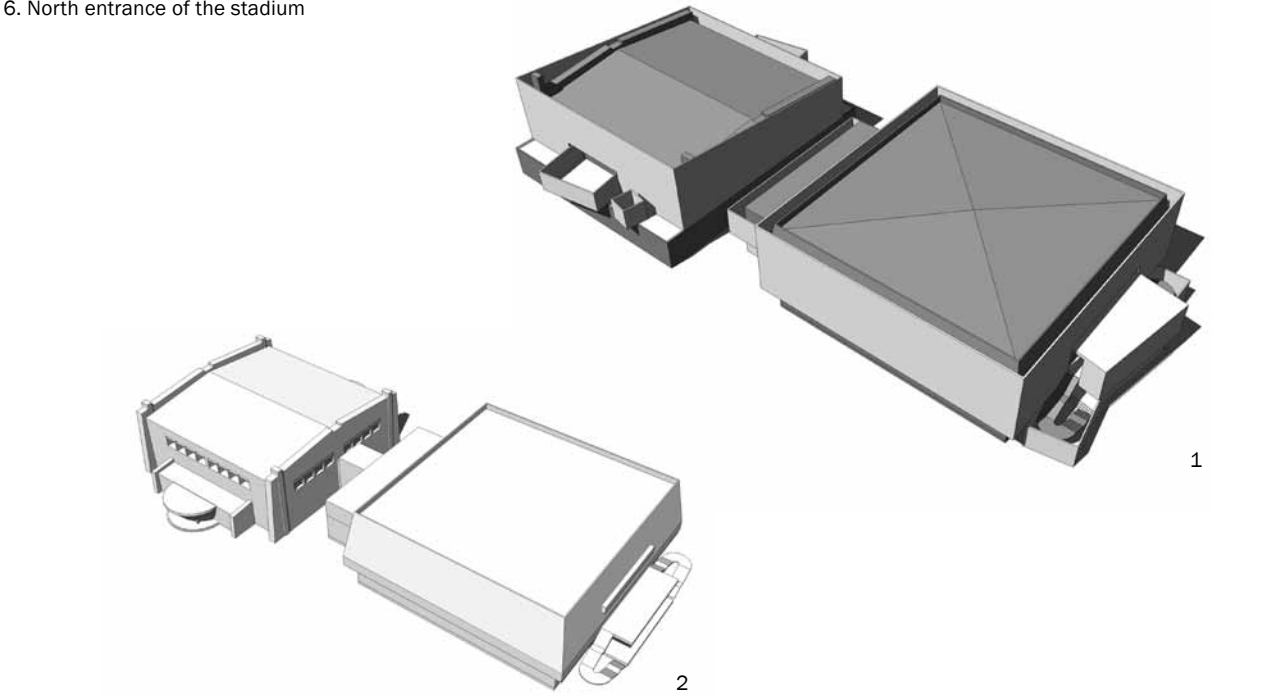
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1. Exterior of the training hall
2. Master plan



2

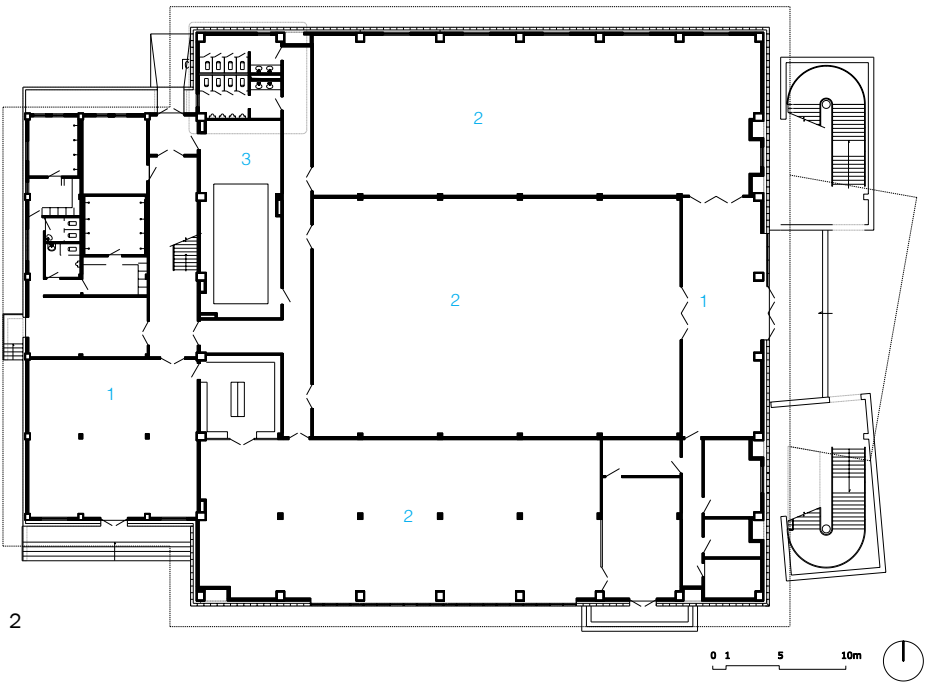
- 1-2. Concept scheme
- 3. Exterior view of the stadium
- 4. East elevation of the training hall
- 5. South elevation of the stadium
- 6. North entrance of the stadium





1

- 1. Entrance lobby
- 2. Entertainment room
- 3. Equipment room



- 1. East entrance of the training hall
- 2. Ground floor plan of the training hall
- 3. South wall of stadium, polycarbonate sheets facade
- 4. Southeast stadium



3

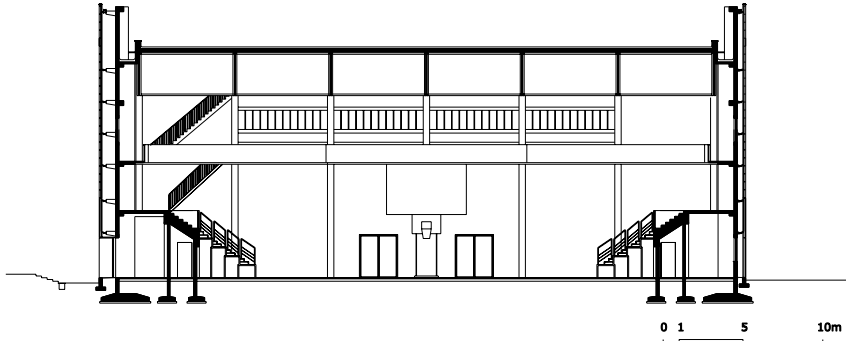


4



1

1. Game hall of the stadium
2. Stadium section
3. Part of the game hall
4. Entrance hall of the stadium



2



3



4

Shanghai Expo UBPA Office Building

Architects: Hu Yue, etc.

Design team: Beijing Institute of Architectural Design
Construction area: 6,052 sqm
Location: Shanghai, China
Completion date: 2009
Photographer: Shao Feng, Fu Xing

The northern block of the Urban Best Practices Area in Shanghai Expo (UBPA) 2010 is reconstructed from an old building (Physical and Chemical Test Centre). The existing building is a common tier slab building with antiquated and featureless architectural appearance. Except the 4.2-metre floor height of the ground level, the height of the 2nd to the 5th floor is 3.1 metres and the 6th and 7th floor is 3.0 metres. So it is a little bit low to be used as an office building. The lower standard of the public facilities, such as lifts and toilet can hardly meet the demand of modern office work. Now the northern part of the building is overstepped, and needs to reduce the occupation of road land. The client requested that the ground floor can be reconstructed into "arcade-house". The building can be reconstructed into a permanent office building as the Urban Best

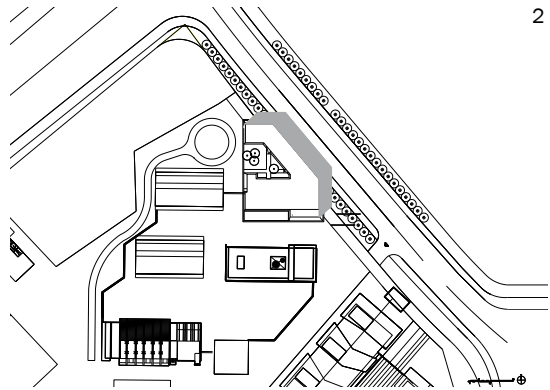
Practices Area. The building style basically follows the existing one, which is a "U" shape tier slab building. Following the principles of being concise, economic and beautiful, all elevations adopt the forms of homogeneous windows. By changing and splicing the painting colours of the exterior wall and intervening different materials as the request of functions, the designer seeks for the unique and distinct characteristics of the construction. The inside space arrangement emphasizes the entire ensemble in order to overcome the defect of low and messy space of the contemporary construction problems, attempting to create an office space of undated, purity and aestheticism.

The exterior view after reconstruction





1



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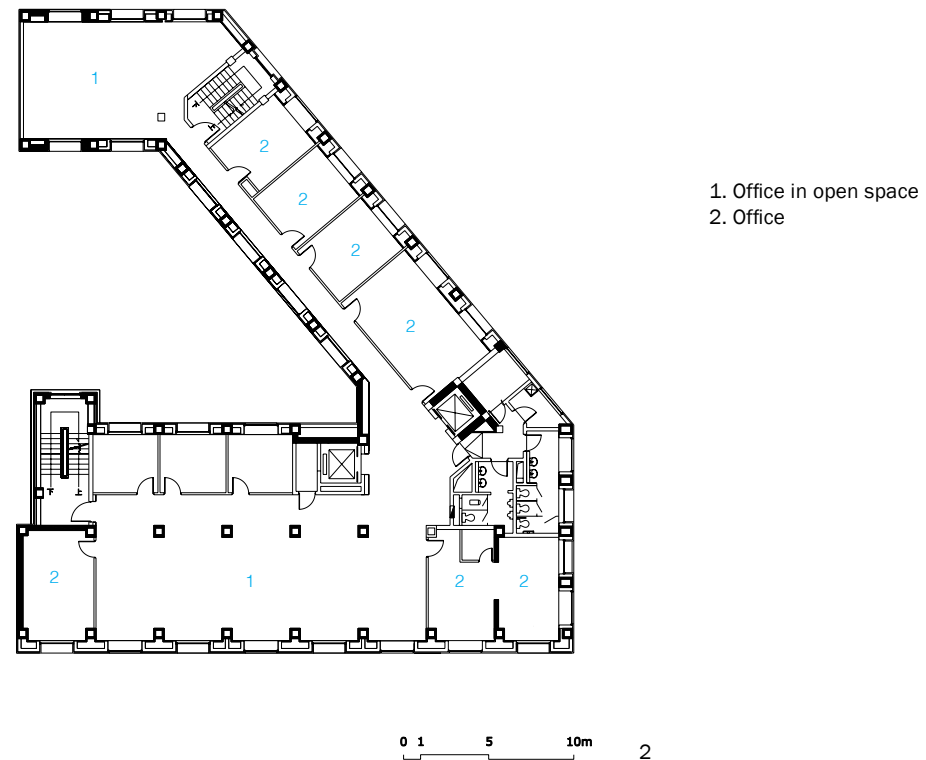
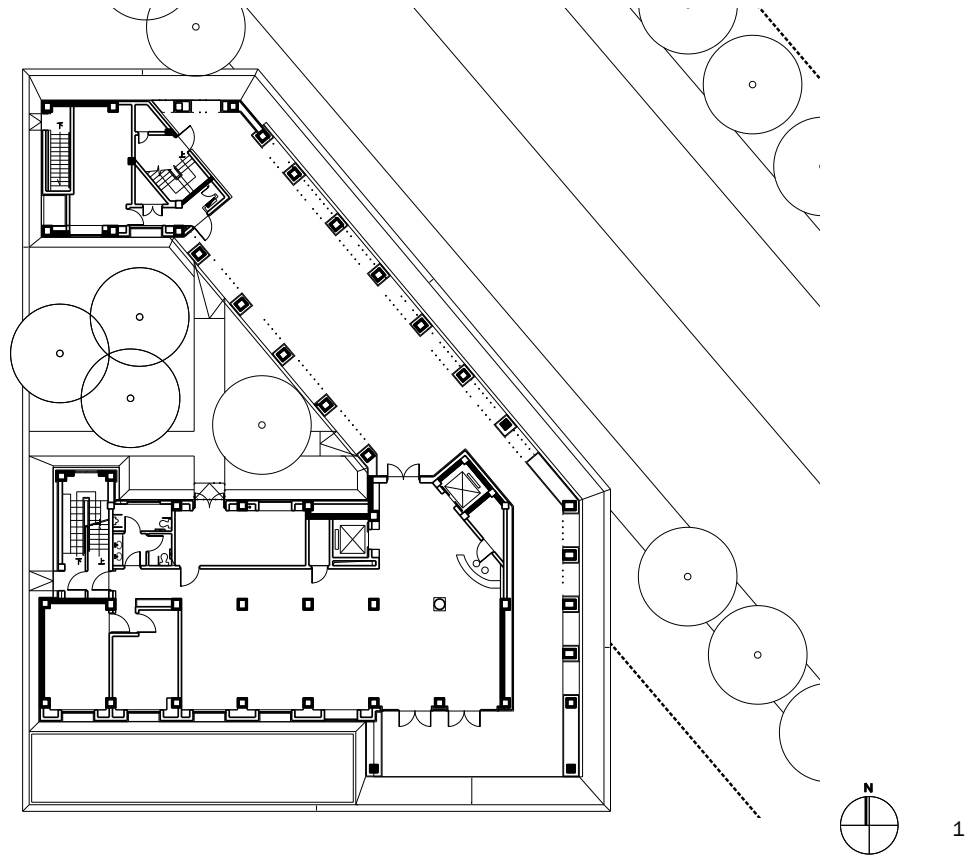
1. Overlook of the building
2. Master plan
3. Original look before renovation
4. Appearance beside the street



3



4



1. Ground floor plan
2. The standard floor plan
3. Details, new exterior wall formed by the changing painting colour and splicing
4. Details and the greening around the building
5. Details, windows in the wall



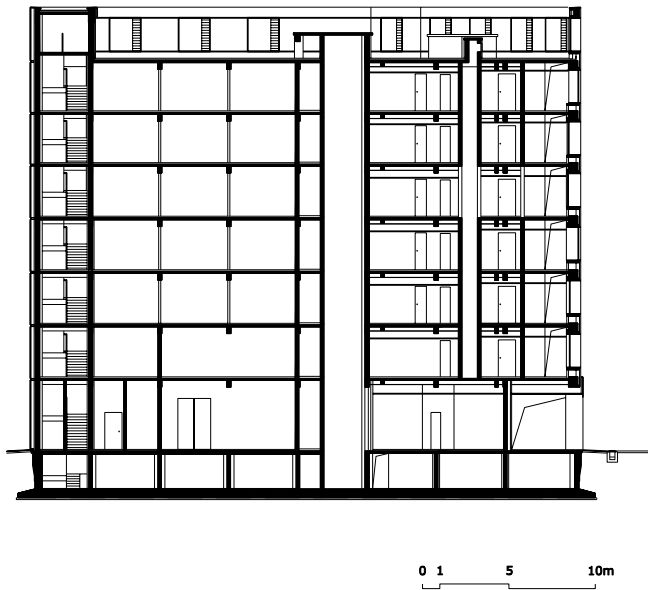


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2

- 1. Main entrance
- 2. Views in lobby
- 3. Section
- 4. Courtyard



3



4

Tangshan Museum Extension

Architect: Urbanus

Design Team: Wang Hui, Wu Wenyi, Liu Yinyan, Du Aihong, Hao Gang, Zhang Yongjian, Zhang Miao, Cheng Zhi, Zheng Na, Chen Chun, Wei Yan, Liu Shuang, Liu Nini, Yang Qing, Chen Lan, Huo Zhenzhou

Construction area: 24,444 sqm

Location: Tangshan, Hebei

Completion date: 2011

Photographer: Chen Yao



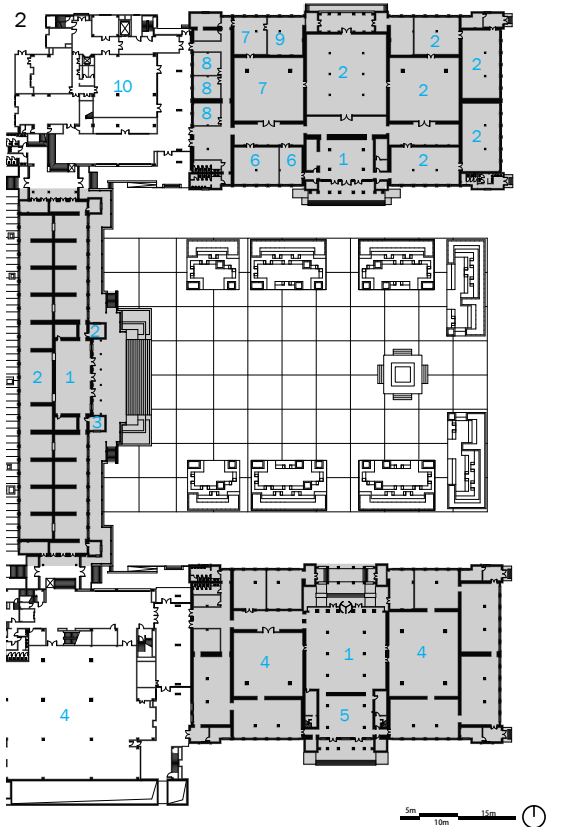
1. Top view of the whole building and the "city living room"
2. Ground floor plan

Tangshan Museum survived from the great earthquake in 1976. Now it has become an architectural antique. The new museum after renovation integrates the three detached buildings into a whole by the organic hot line organisation, which is changed into a modern museum. At the same time, many non-exhibition halls are interpenetrated in the museum, which makes the ticket-free museum become a relax and social place for the citizens, including forum, bookstore, library, and restaurant, etc. Thus, the museum can become a place for citizens to entertain guests proudly.

As for dealing with the volume of the old and new buildings, the extension part not only highlights the old building body successfully, but also makes up for the maladjustment of building size.

As for construction materials of the new and old

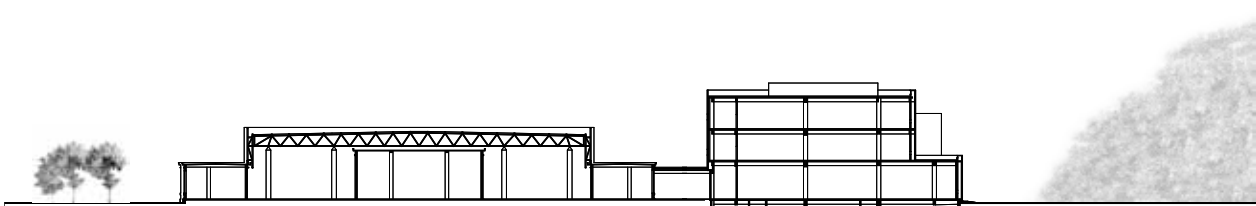
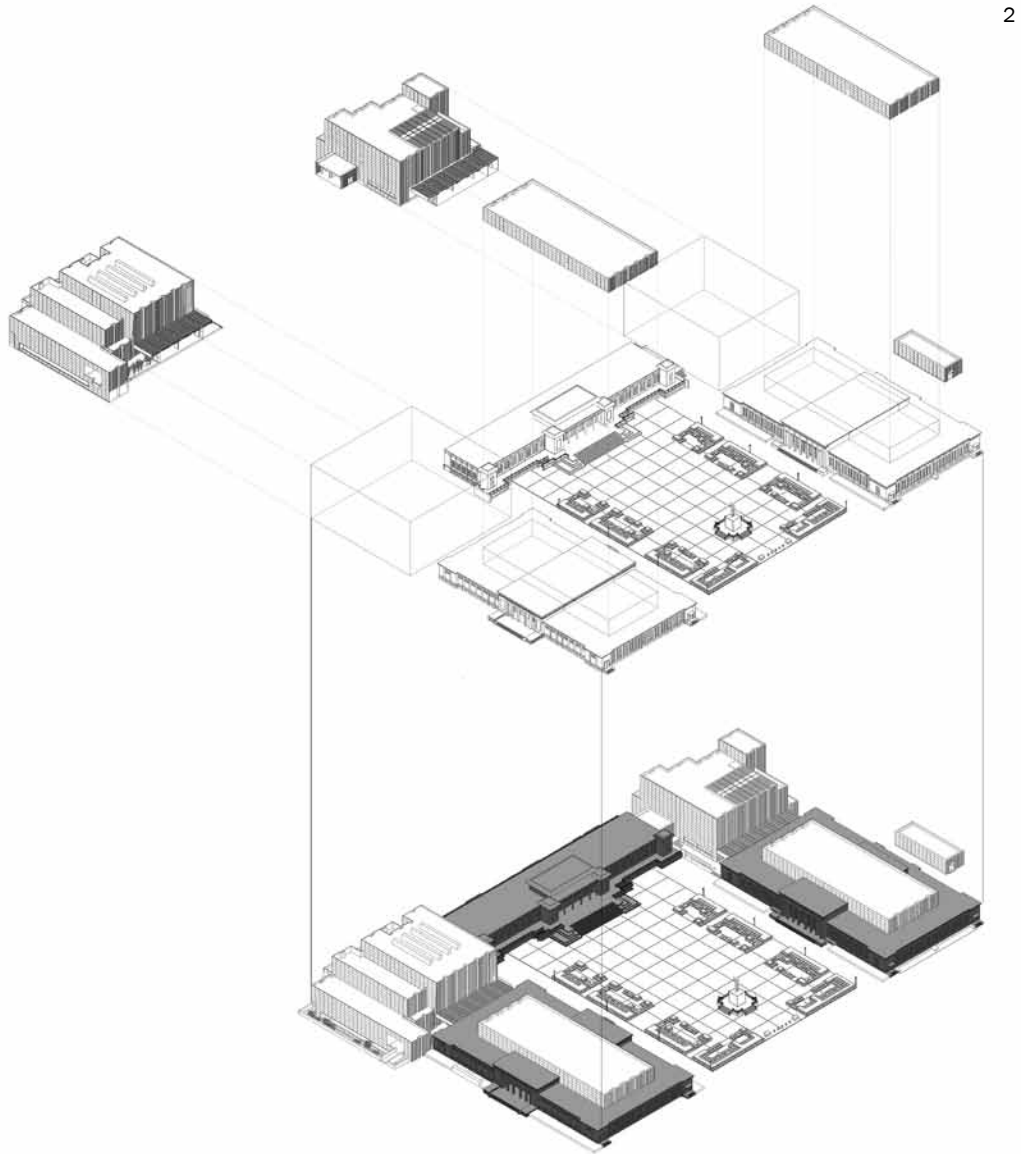
buildings, the modern material – super white colour ceramic glaze glass is applied boldly, which not only enlarges the era of distance of the two buildings, but also reduces the volume size of the new building, highlighting the old building. The extension part harmonises the ambivalent relations between the museum and the mountain. When renovating the old square favoured by the citizens, the design creates some semi-intimate spaces for small groups, which makes people feel senses of domain and belonging.



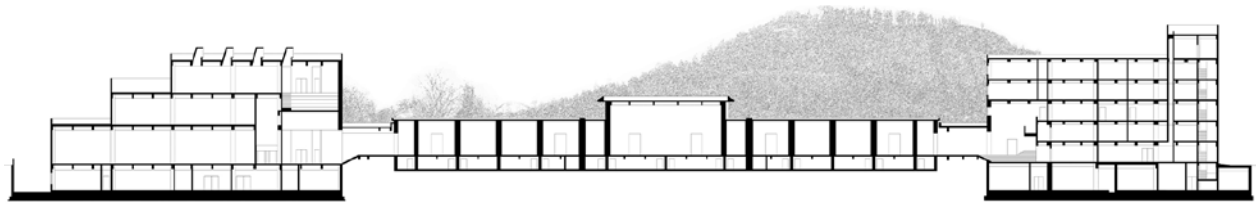
- 1. The entrance hall
- 2. Temporary exhibition
- 3. Office
- 4. Exhibition
- 5. Performance hall
- 6. VIP reception
- 7. Children activities
- 8. Education
- 9. Engine room
- 10. Dining room



1. Full view of the building, a harmonious integration of the old and new buildings
 2. Axonometric
 3-4. Sectional drawing
 5. Citizens exercising in the city living room
 6. Square in front of D.E building



3



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1. Well-proportioned new building and toe wall separated by stones
2. The new building integrating with the surrounding environment, with super white coloured glazing glass in the exterior wall
3. The original building is profiled against the new one
4. A small square divided by landscape trees and staircases
5. Detail of new building



4



5

OCT Art & Design Gallery

Architect: Urbanus

Design Team: Meng Yan, Liu Xiaodu, Zhu Jialin, Yao Xiaowei, Deng Dan, Wu Wenyi, Cheng Yun, Li Jing, Wei Zhijiao, Cedric Yu
Construction area: 2,620 sqm
Location: Shenzheng, Guangdong
Completion date: 2008
Photographer: Qiang Jin, Meng Yan

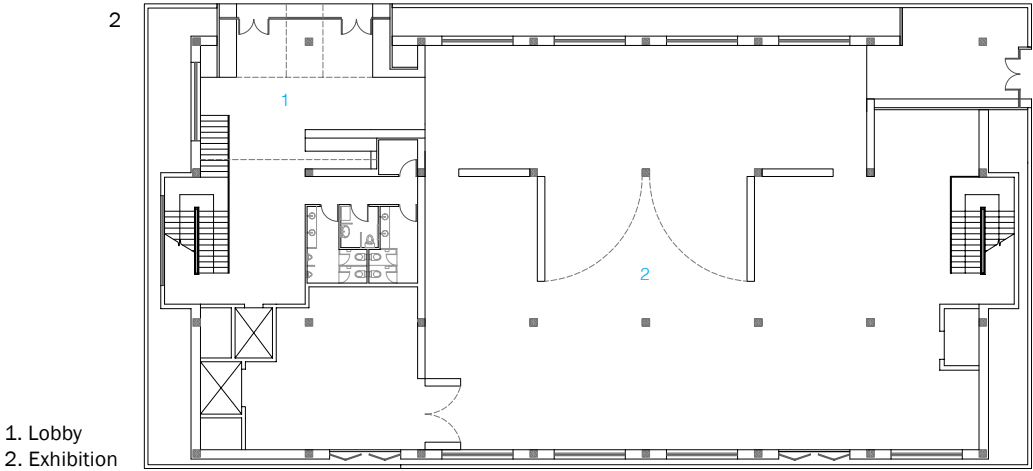
设计团队：孟岩、刘晓都、朱加林、姚晓微、邓丹、吴文一、程昀、黎靖、魏志姣、Cedric Yu
建筑面积：2,620平方米
项目地点：广东深圳
竣工时间：2008年
摄影师：强晋、孟岩

The site has had a rather unremarkable history. Originally made for a laundry facility for Shenzhen Bay Hotel in the early 1980s, it is situated along the main road, between a Spanish-style OCT Hotel and the Hexiangning Gallery. Over many years, the warehouse itself remained unaltered while the city around it rapidly transformed. Considering the significance of its location, the owner decides to remodel the warehouse in a meaningful way. For Urbanus, the remodelling of the site poses difficult questions of how to address the existing urban condition, and how new interventions would relate to it. The main architectural gesture is to wrap the entire warehouse with a hexagonal glass curtain wall. The pattern is created from four different sizes of hexagons. As a result, the new wall becomes a lively theatrical screen.

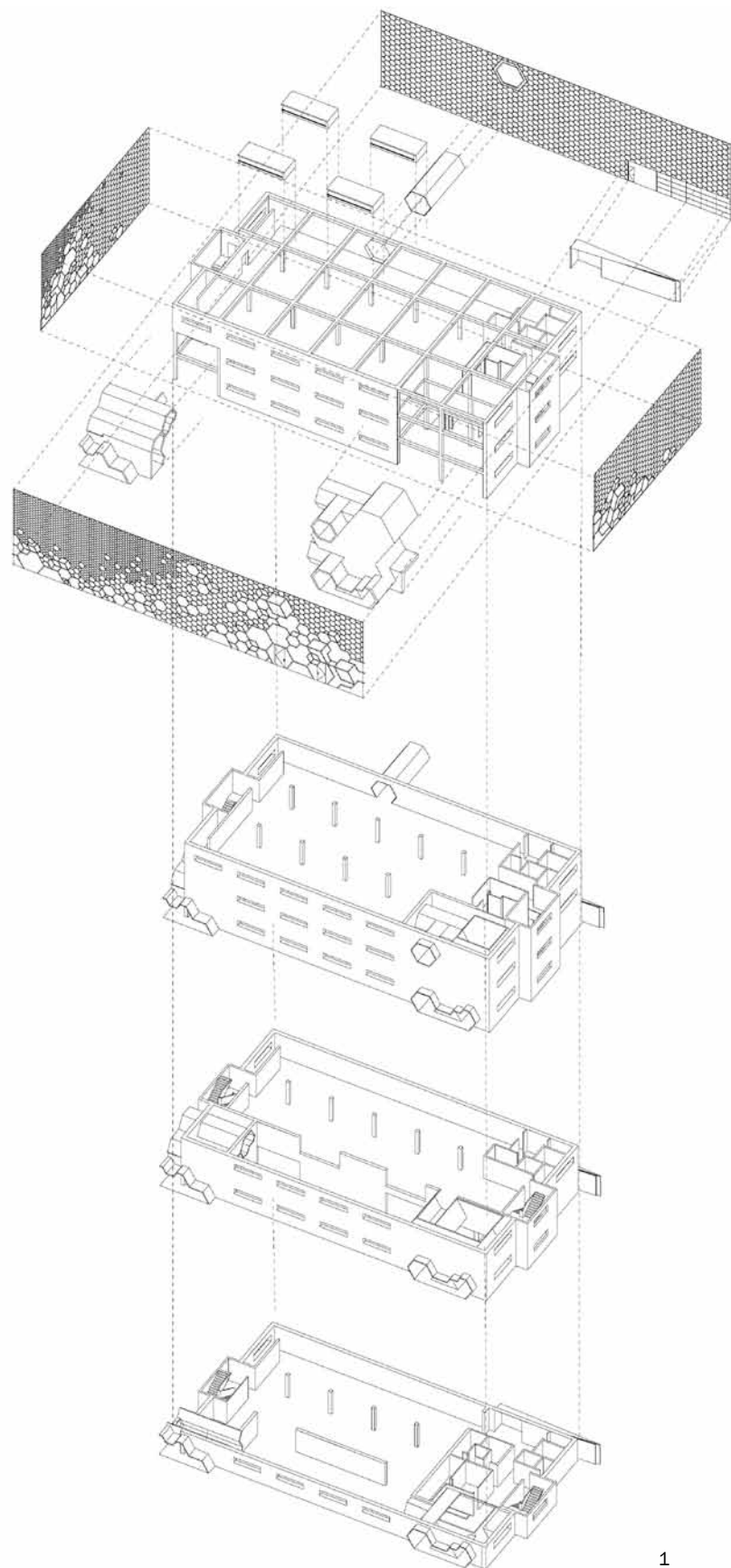
The geometric pattern is more than just surface deep. It is actually a three-dimensional matrix of intersecting elements that project into the gallery spaces, structuring the building’s interior design. The result is the creation of delightful and unexpected spatial experiences.



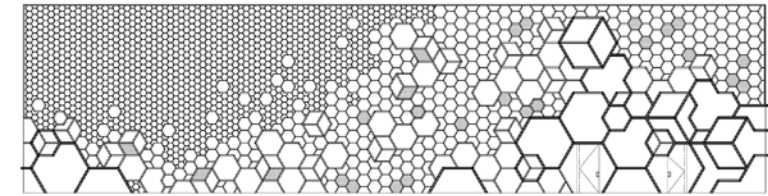
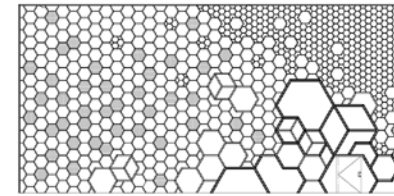
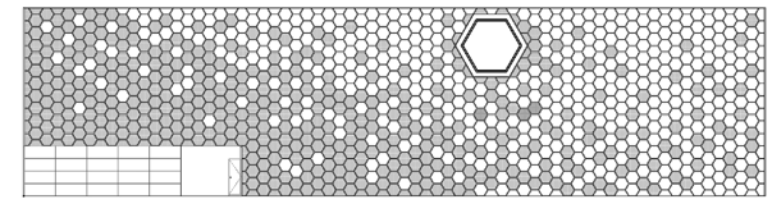
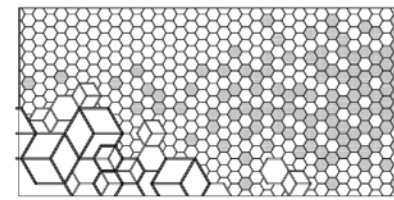
1. Full view of the building, and the exterior elevation being like “honeycomb”
2. Plan



1. Lobby
2. Exhibition



1



2



3

1. Structural analysis
2. Elevation
3. Details of the exterior wall, binocular vision formed by the hexagon organic combination
4. Exterior wall and the application of interior hexagon combination

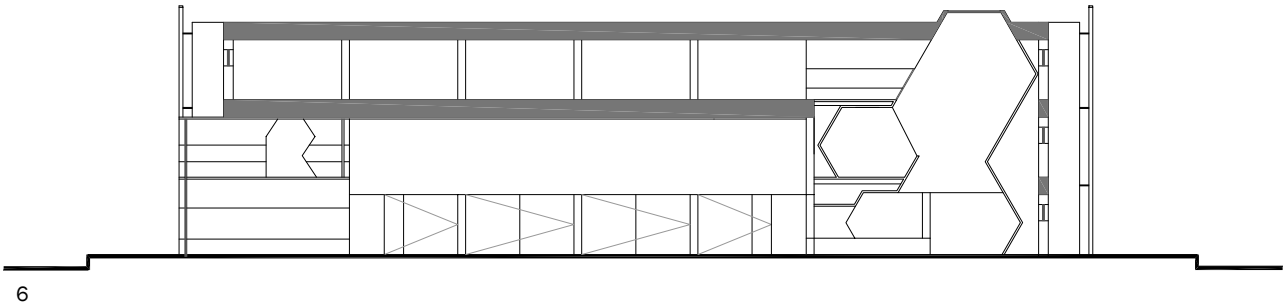
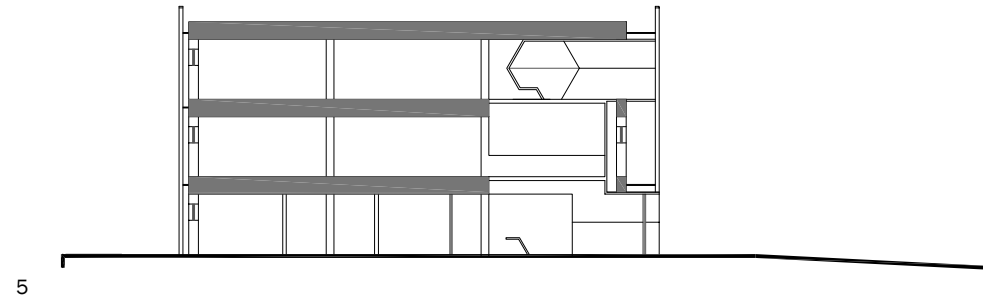


4

- 1. Access
- 2. Entrance hall of the art gallery



- 1. Interior perspective under the skylight
- 2. Exhibition hall
- 3. Interior of the exhibition hall, with board paved on the wall
- 4. Interior of the exhibition hall, with dark grey concrete precast slab covering the wall
- 5-6. Section





1. Passageway perspective
 2-4. Straight and narrow cement court, white wall exhibition space, occasionally collided with the hexagon space



Maritime Museum of Art

Architect: Urbanus

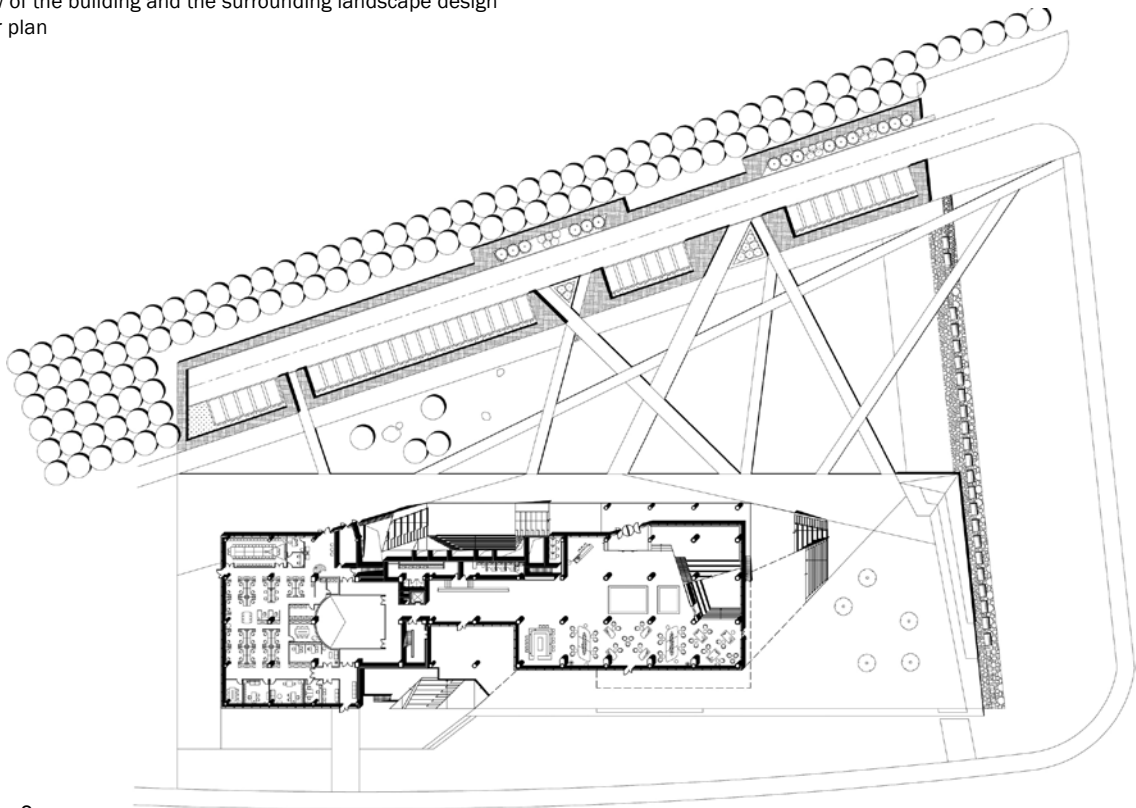
Design Team: Wang Hui, Tao Lei, Zhao Hongyan, Du Aihong,
Hao Gang, Chen Chun, Liu Shuang, Zhang Yongjian, Zhang Yongqing
Construction area: 4,200 sqm
Location: Dalian, Liaoning
Completion date: 2008
Photographer: Yang Chaoying

This is a large site of one million square metres though reclamation. The concept is to make the building like rockery, rising up from a wood terrace above the beach. The wooden platform, which is parallel to the sea level has been twisted and folded to create a shelter containing the programmes needed, and a wooden plank is torn from the platform towards the sea providing picturesque views to the sea. Walking out of the parking area, the floating bridge introduces people into the porch. Stairs on both side of the porch lead to the second floor, which forms an outside viewing deck. Once inside the building, numerous silver fishes brought a lively atmosphere into the space, which leads the visitors' eyes to the

bridge and up to the entrance, which then leads to the platform outside. The platform is an area where people congregate once coming down from the exterior stairs and going to the platform on the third floor while enjoying the sea view. Landscape designer anchors the architecture firmly on the basement by using an unfolded wooden platform and a wooden bridge floating on wild flowers, magnifying the power of vision of the primary steel exterior boards of the building. The west of the two-storey selling centre is a five-floor height's office and prototype rooms. The raising size drags the wooden ground on the wall by tilted wall to present the tension of the rockery.



1. Exterior view of the building and the surrounding landscape design
2. Ground floor plan





1

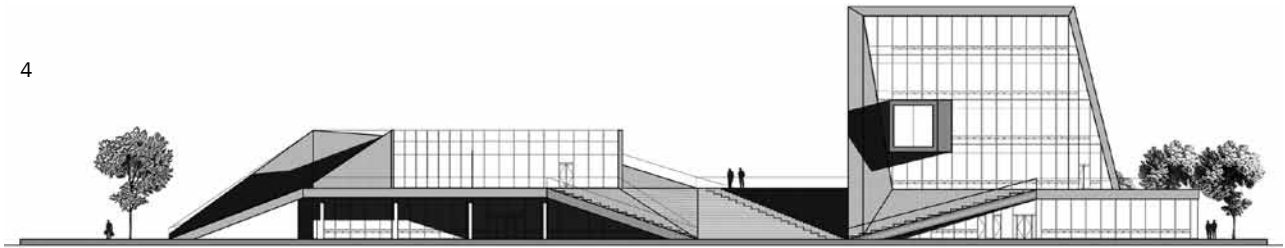


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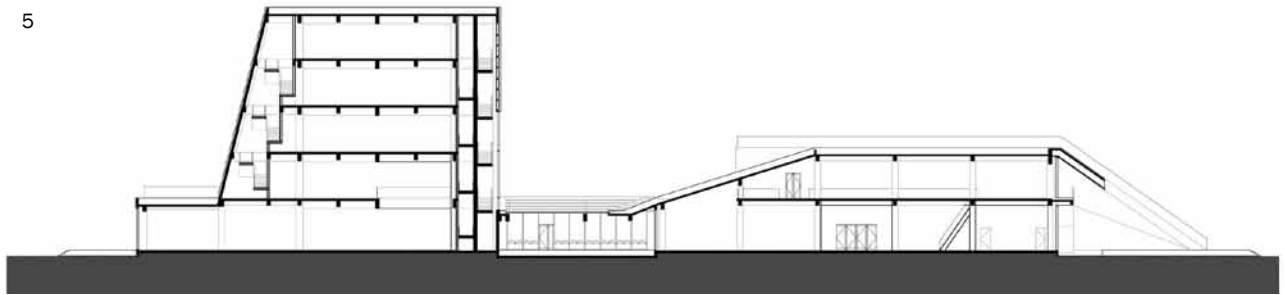
1. Exterior view of the building and the surrounding landscape design
2. South elevation
3. South-east view of the building
4. North elevation
5. Section



2



4



5



1. Roof entrance
2. Ocean view from the roof
3. Stairs to the roof
4. View from roof to the main entrance





1



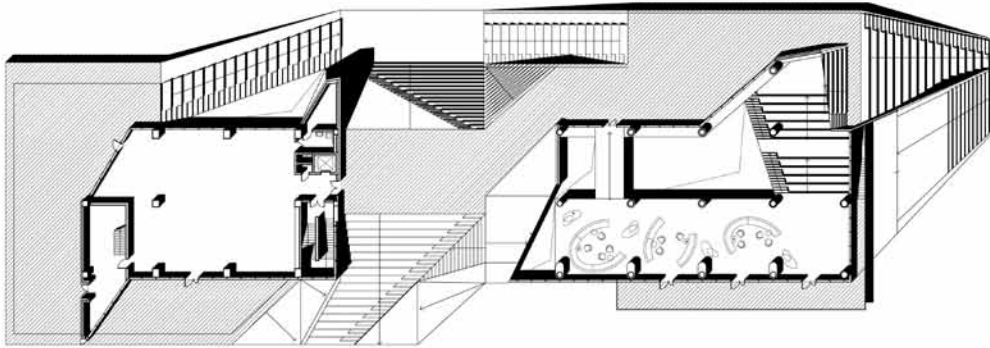
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2

1. Entrance lobby for model exhibition
2. Interior event space
3. View of the hall from the first floor
4. First floor plan

4



The Museum of Xishi Market of Sui and Tang Dynasty and Silk Road

Architects: Liu Kecheng, Xiao Li

Design team: School of Architecture, Xi'an University of Architecture and Technology
Shaanxi Provincial Engineering and Technical Research Centre of Historical
Site and Ruin Conservation

Construction area: 32,000sqm

Location: Xi'an, Shaanxi

Completion date: 2009

Photographer: Lv Hengzhong

Being located on the historic site of the original Xishi Market of Sui and Tang Dynasty, the Museum of Xishi Market of Tang Dynasty and Silk Road is an item of Xishi Market of Tang Dynasty commercial development project. The whole Xishi Market commercial project is planned and designed by Zhang Jinqiu academician, which takes a site area as approximately as one ninth of the prototype. The museum is divided according to the ancient prototype into the shape of nine closely united squares, the fourth of which is located by the museum, aiming for protecting the historic site of Cross-shaped Street Ruins of Xishi Market of Sui and Tang Dynasty, and exhibiting the unearthed cultural relics of Xishi Market of Sui and Tang Dynasty as well as the Silk Road.

Abiding by the advanced conception of protection

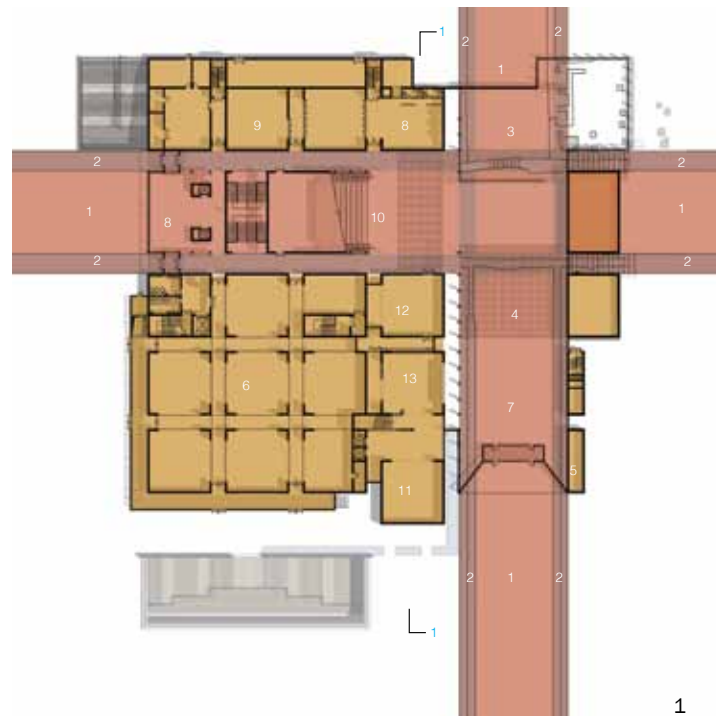
and exhibition of the international cultural heritages, after the careful design and reasonable layout, the construction design creatively protected and exhibited the Xishi Market Cross-shaped Street relics of Tang Dynasty and the ancient layout, scale, dimension and atmosphere of the street, meanwhile, it integrates harmoniously with the surrounding new Tang Dynasty style commercial constructions in modern style. By exploiting the exhibition units of 12 metres x 12 metres, the architects integrated the features of Lifang layout method and chessboard road network of Sui and Tang Dynasty with the spatial design of museum, inheriting the tradition of the great Chang'an city of Sui and Tang Dynasty in terms of the profound structure. Meanwhile, the architects made a series of new explorations in terms of the shape, scale, material and colour of the



Perspective from the east of the entrance

construction, creating spatial levels and effects of different height, dynamism and well organisation, which reconstructs the giant vigour and prosperous atmosphere of the original Xishi Market Street of Tang Dynasty.

For further highlighting the value of the relics, embodying the prosperous atmosphere of Xishi Market of Chang'an city of Tang Dynasty, and coordinating with the surrounding constructions, the architects designed intently the decoration a special exterior wall cladding of finishing concrete for the museum. Coordinating with the rammed earth wall of Sui and Tang Dynasty construction from the perspectives of skin and texture, the clevis becomes a highlighted specialty of the museum, embodying the modern charm of colourful expression force.



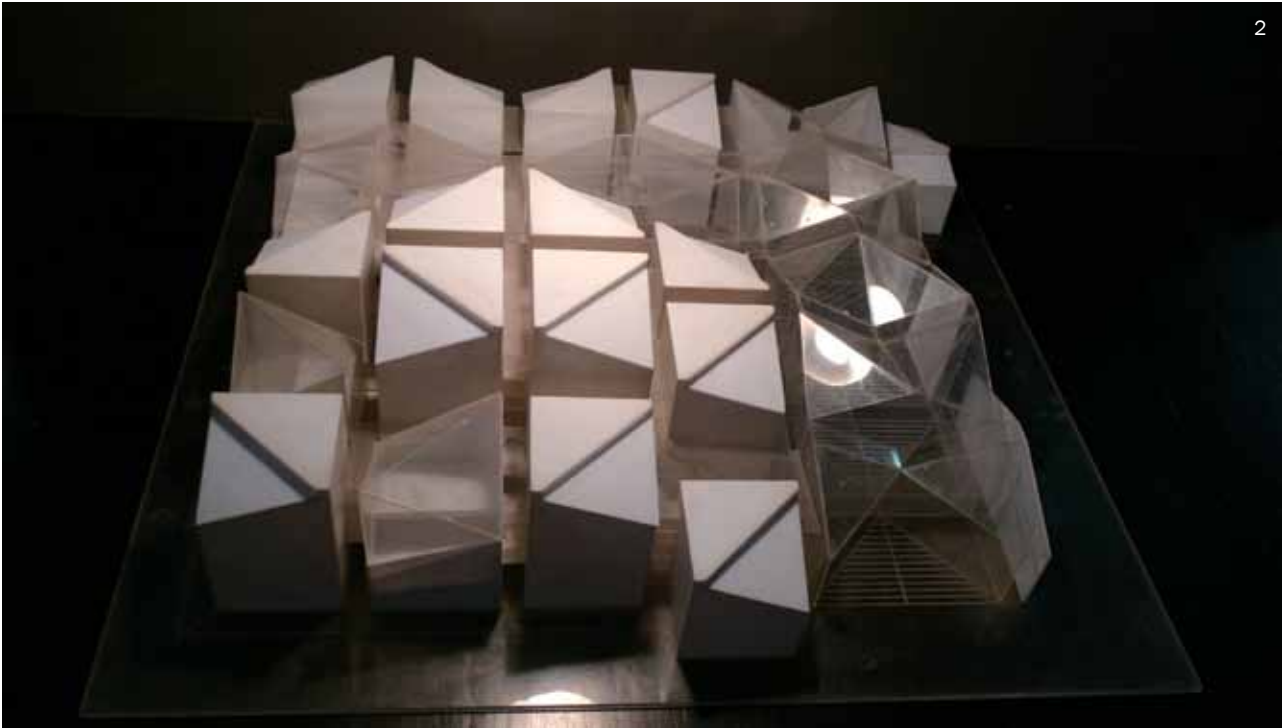
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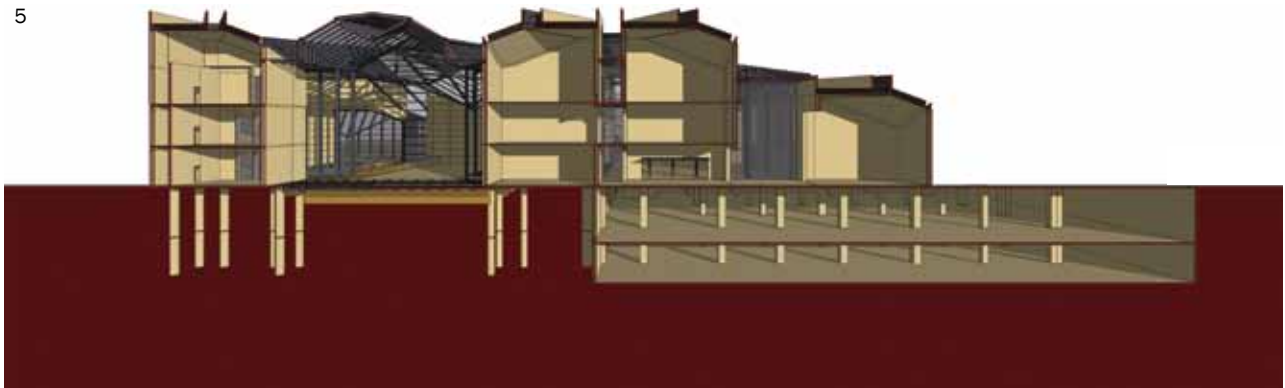
1. Ground floor plan
2. Bird view from the northwest of the museum
3. Partial perspective, special-use finishing concrete exterior wall cladding
4. Partial perspective of the access



1. South elevation and the sunken staircase
 2. Model of design concept
 3. East perspective of the museum, Chinese traditional light-fixture and lamp post



1. Southwest perspective and the resting area of the museum
 2. South elevation
 3. North elevation of the museum
 4. East elevation of the museum
 5. Section 1-1



Museum of Jia Pingwa's Literature

Architect: Liu Kecheng

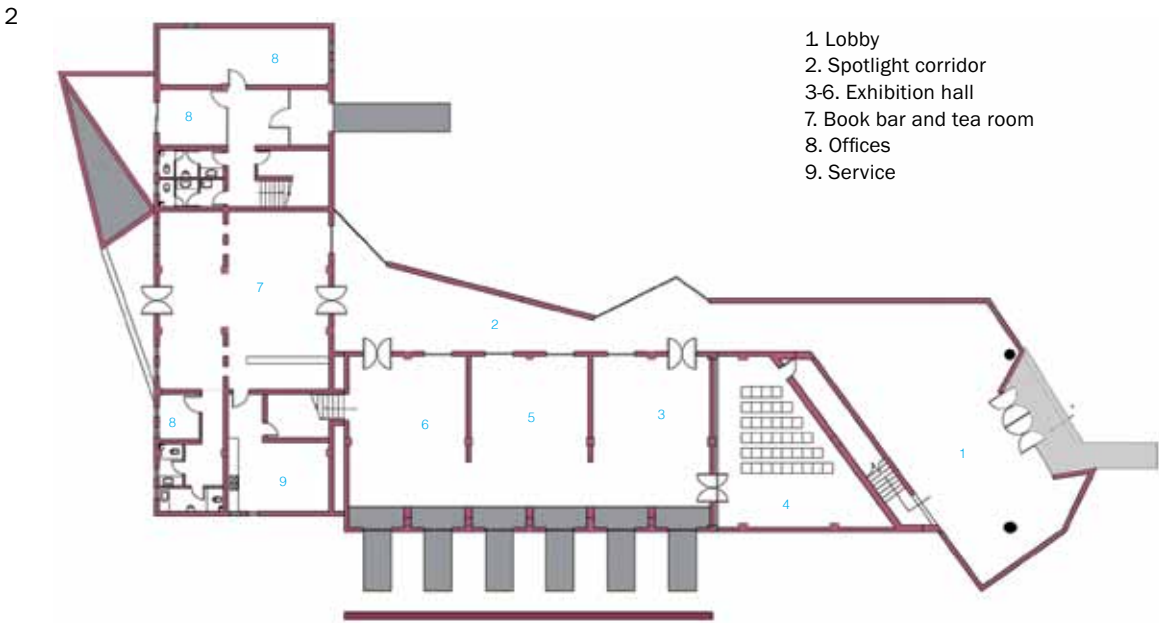
Design team: School of Architecture, Xi'an University of Architecture and Technology
Shaanxi Provincial Engineering and Technical Research Centre of Historical Site and Ruin Conservation
Construction area: 2,000 sqm
Location: Xi'an, Shaanxi
Completion date: 2006
Photographer: Liu Kecheng

The museum is located at one side of the central axis on the campus of Xi'an University of Architecture and Technology, which belongs to the historical site. This project is rehabilitated from a printing factory built in 1970s. The structure of the printing factory used to be a simple two-storey brick and concrete building. The surface of the building is plain brick wall with grey paint. Museum of Jia Pingwa's Literature positions itself that the building should retain the look and features of 1970s after renovation. Here, the history and reality should be dialogue relations, but not submissive relations. The original inspiration of the design comes from the sunlight. Through several investigations on the spot, the designer found that the lingering look of the shadow is the most appealing feature of the plain and simple building. The designer then took photos of the building every hour from six o'clock in the morning to seven o'clock in the afternoon. The shadow area will change in a very interesting way if plays the photos continually. The renovation retains the original plain brick wall

and the deep colour painting. Glass, steel frame and concrete are introduced as the new elements of the old building. The structure of the old building remains almost as it used to be, and the new elements are positioned together with the old building in the dialogue way. Steel frame, glass and the concrete are unified into identical form logic according to the changes of the shadow, which breaks the ordinary and stiffness of the old building. The steel frame includes three layers, namely, the main frame, the subsidiary frame and ornamental frame. Harmonious dialogue between the old and new elements is set up from different angles and densities. The reinforced concrete wall uses the common building waste materials – bamboo splint as the template to form a rough but fine-textured surface, which is in harmony with the plain brick wall in density. At the same time, the design also achieves an effect of "dry brick building" wall commonly used in the rural areas of Shaanxi province from the aspect of culture.



1. Southeast of the Museum of Jia Pingwa's Literature
2. Ground floor plan



- 1. Lobby
- 2. Spotlight corridor
- 3-6. Exhibition hall
- 7. Book bar and tea room
- 8. Offices
- 9. Service



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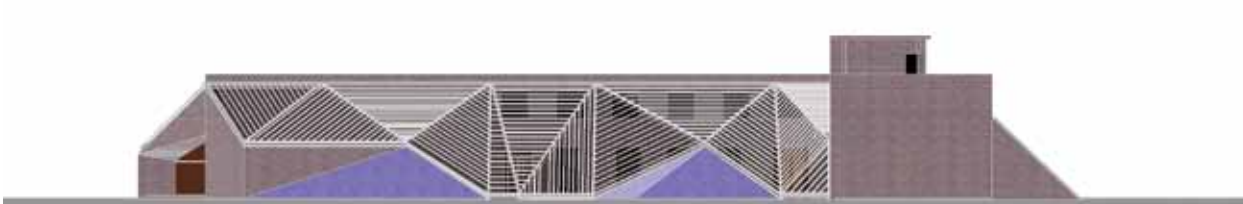


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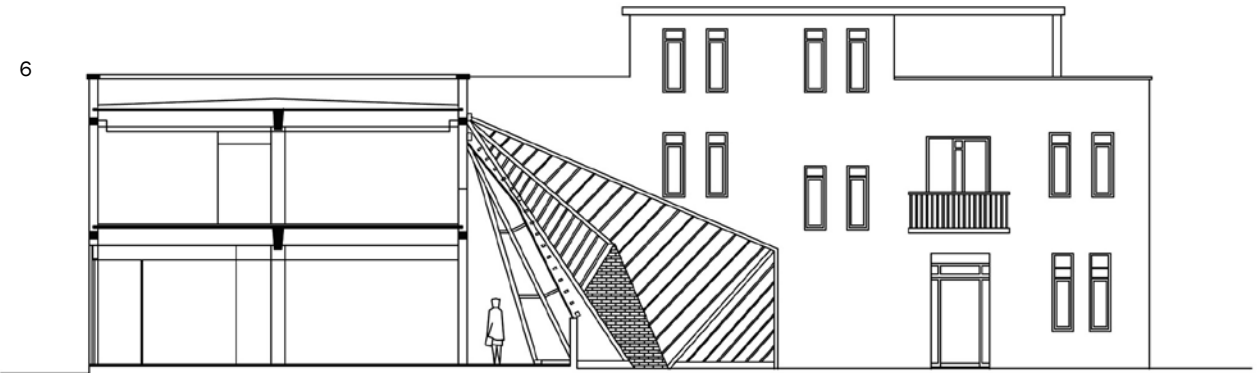
1. The entrance plaza to the Museum of Jia Pingwa's Literature
2. East elevation
3. West elevation
4. East wall of Museum of Jia Pingwa's Literature, reinforced concrete walls are made by pouring into bamboo model fabric
5. Details of exterior elevation of the Spotlight corridor of Museum of Jia Pingwa's Literature
6. Section



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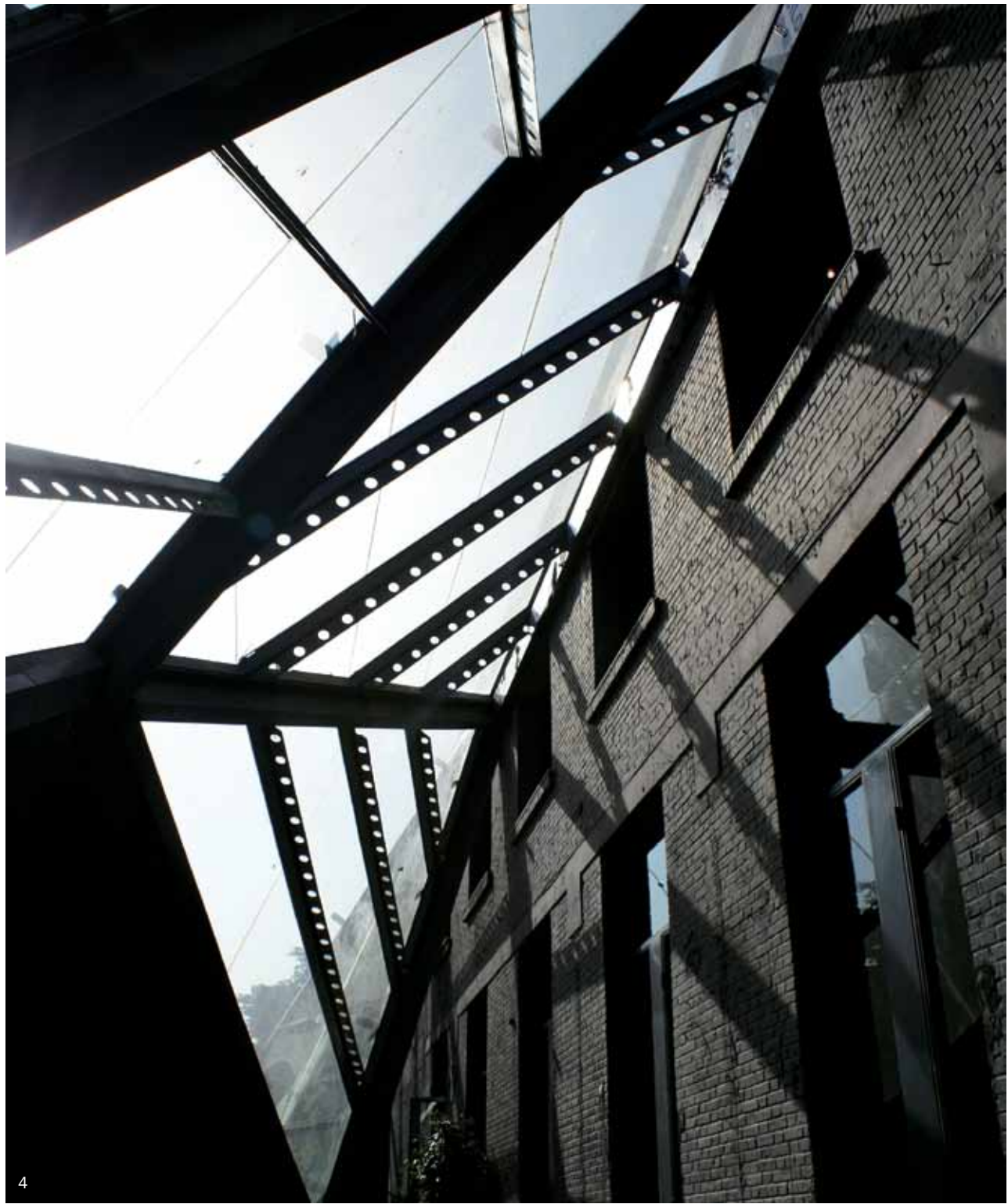
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1. Entrance hall
2-4. Interior view of the spotlight corridor of Museum of Jia Pingwa's Literature



1. The ground floor exhibition hall of the Museum of Jia Pingwa's Literature

2. The second exhibition hall of the Museum of Jia Pingwa's Literature

3. Interior view of the Museum of Jia Pingwa's Literature



Fuping Museum of Ceramic Art

Architect: Liu Kecheng

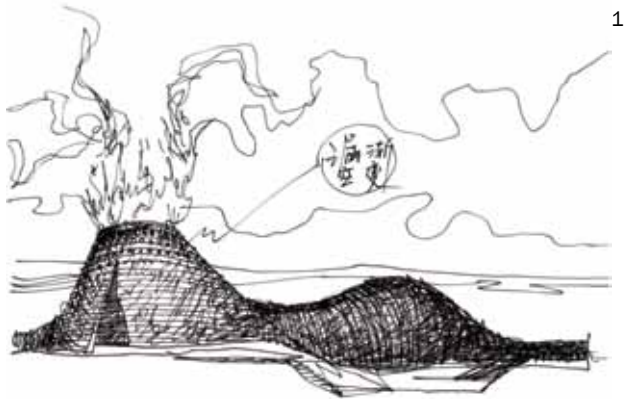
Design team: School of Architecture, Xi'an University of Architecture and Technology
Shaanxi Provincial Engineering and Technical Research Centre of Historical Site and Ruin Conservation

Construction area: 2,400 sqm

Location: Fuping, Shaanxi

Completion date: 2004

Photographer: Liu Kecheng



There are two basic principles in the initial design of the ceramic museum.

First, the building style must be indigenous. Second, the museum itself should be a modern ceramic artwork.

That the main hall is designed as a brick arch, which is occasional as well as inevitable. The exploitation of brick is a natural choice, as the bricks are manufactured by the ceramic factory in the lowest cost. The thickness of the arch brick is 49 centimetres, and there is an arch in every 49 centimetres scope. These arches align at one ends, and the other ends varies in radius along the long axis. With the longest 10 metres and the shortest 3.6 metres span, two 72-metre-long deformed "snake" are emerged.

Construction process is the interesting part. Workers' insufficiency in experience often caused mistakes, such

as inaccurate alignment or masonry, but these can all be allowed in this programme. The brick arches with variant radiuses bring a strong sense of rhythm, which rationalise the roughness in materials, crudity in craft, as well as mistakes in construction, hence reinforce the appeal of the overall art.

According to the initial design, the roofing of the main hall should be covered by a layer of bricks. But the ICMEA was imminent at that time, so the museum was put into use right after the completion of the waterproof cement mortar layer. After that, some friends suggested: keep the form as it is, as it shows strength, and at the same time we also hesitated about the original design without certain thought.

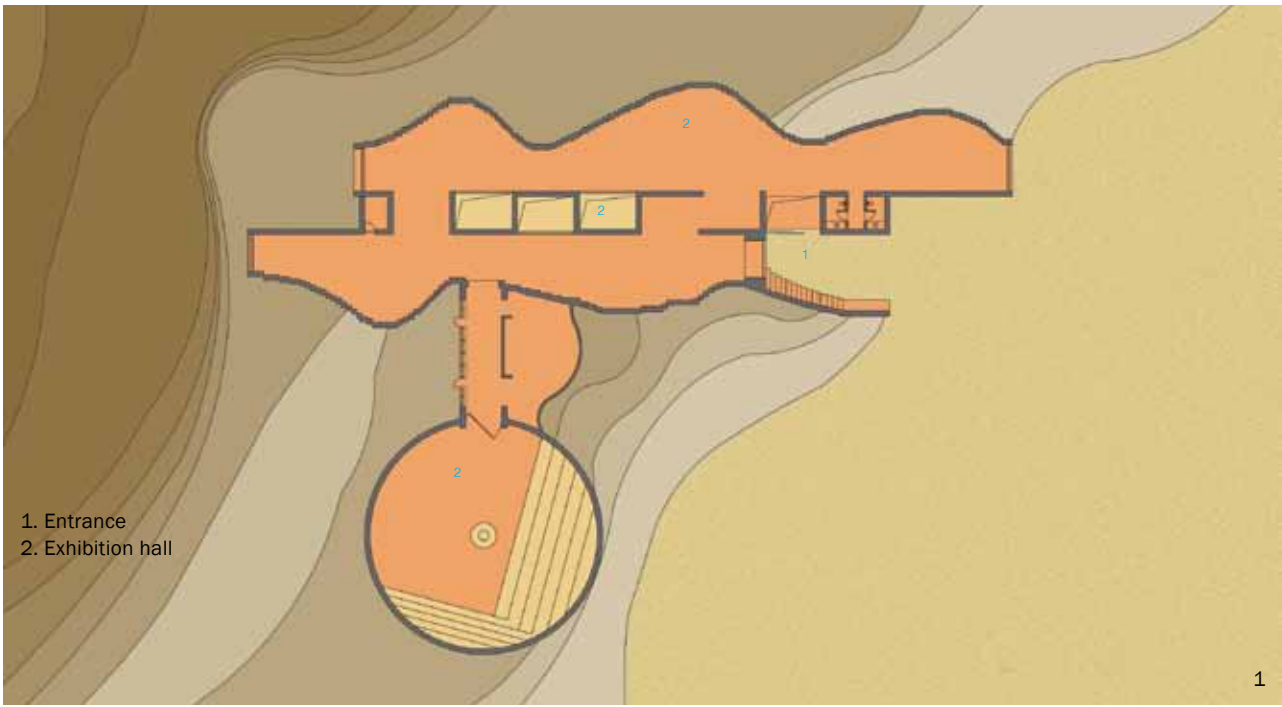
We considered a lot about the energy efficiency of this building. It is muggy in summer and cold in winter in



1. Concept sketch
2. The exterior view of the main building of Fuping Museum of Ceramic Art and its surroundings

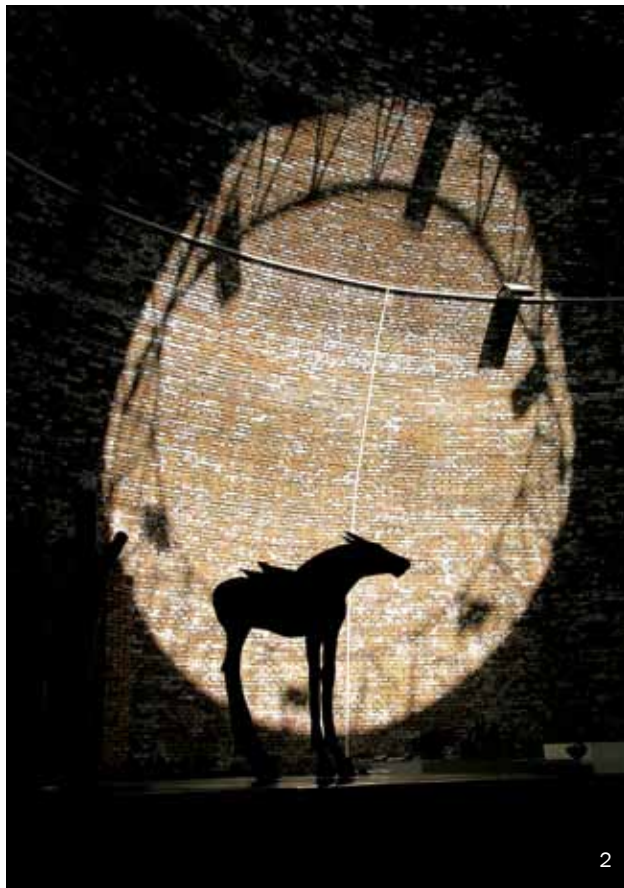
Fuping, so the building is designed to be a kiln shape, forming a good air channel. The air volume through doors and windows can also be adjusted. Walls are thick and half earth-sheltered. Based on actual usage, these walls boast fine thermal property and remarkable energy-saving effects.

Several attempts on material aesthetics were also made in this construction. The possible mistakes, which would occur during construction, were deliberately expressed in an aesthetic way: the exterior wall of French pavilion adopted the defective fambe bricks, with reversal installation in divers combination, to form both a rough as well as delicate style, which is of an identical nature with the aesthetic pursue of modern ceramics.

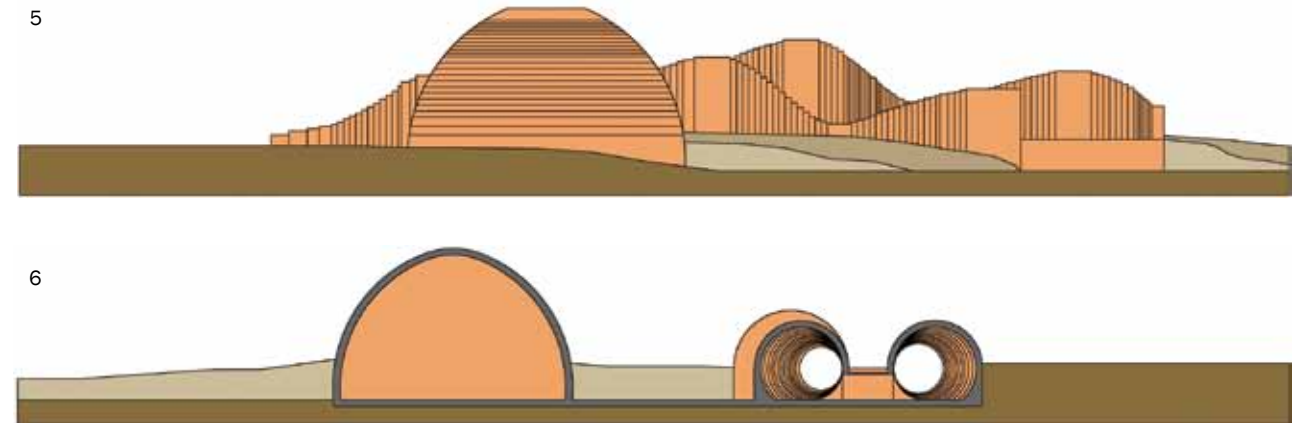


1. Plan
2-5. The interior view of the main building of Fuping Museum of Ceramic Art





1-2. Different lighting effect irradiated from the "pottery's hole"
 3. Exhibits
 4. Variable diameter brick long arch
 5. South elevation
 6. Section



Jianchuan Mirror Museum & Wenchuan Earthquake Memorial

Architects: Li Xinggang, etc.

Design team: Atelier Li Xinggang, China Architecture Design & Research Group

Construction area: 6,098 sqm

Location: Anren, Sichuan

Completion date: 2009

Photographer: Zhang Guangyuan, Li Xinggang

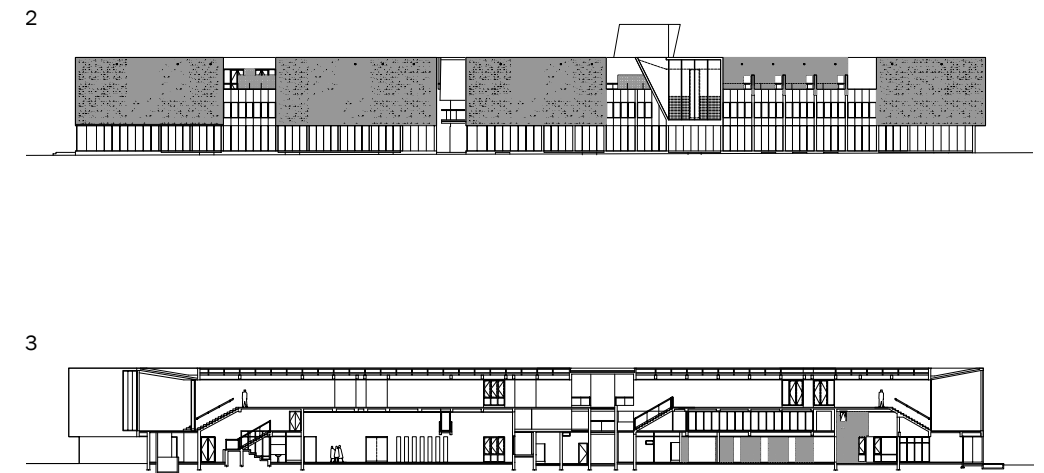
Jianchuan Mirror Museum & Wenchuan Earthquake Memorial is located at the ancient town of Anren in Dayi County, Sichuan Province. It is one of the single buildings among the non-governmentally funded Jianchuan museum cluster. The museum was originally designed to collect and exhibit mirrors from the Cultural Revolution of China. After the Wenchuan Earthquake, it was redesigned into a composite museum in which Wenchuan Earthquake relics and the relevant artworks are exhibited in the form of a "Shocking Diary". With a modified design, the museum and memorial are spatially overlapped and the "virtual images" are mixed and in contrast to the "reality". The Mirror Museum creates a pure, abstract, and constantly changing space using a composite device of mirror-doors. The space consists of virtual images that imply the crazy years of Cultural Revolution for visitors to gain a simulated experience. However, the Earthquake Memorial lets visitors sense the grievous and shocking reality with temporary, tough, concrete, and real space & exhibits.

The museum and memorial show, and enable visitors to experience the two disasters – the manmade Cultural Revolution and the natural Wenchuan Earthquake – in different manners, thereby providing later generations with warning and alert. The interior mixture of crazy virtual images and shocking reality are contained in the peaceful and tranquil exterior, which allows people to instantly experience the history and disasters.

The exterior wall is mainly designed with as-cast finish concrete and shale bricks of red and grey. Leaky brick-walls of the same modular brick-laying unit embody the rich brickwork tradition of the local place. Their degrees of opening varies with the lighting, ventilation, landscape, and privacy needs of different indoor functions. Cheap, easy-to-process, and transparent "steel plate + glass bricks" meeting the above module have been designed and invented for leaky brick-walls openings corresponding to the interior space.



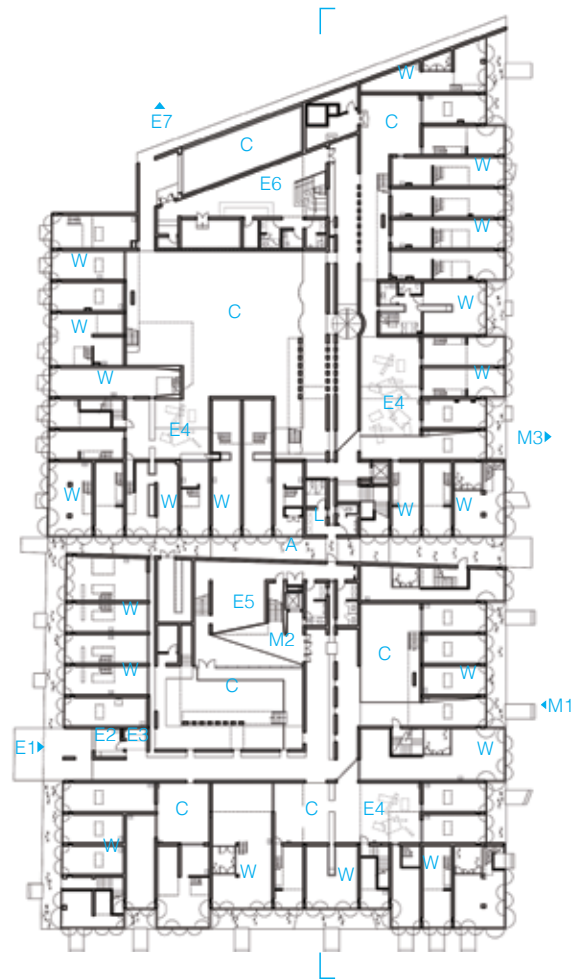
1. West facade
2. East elevation
3. Section





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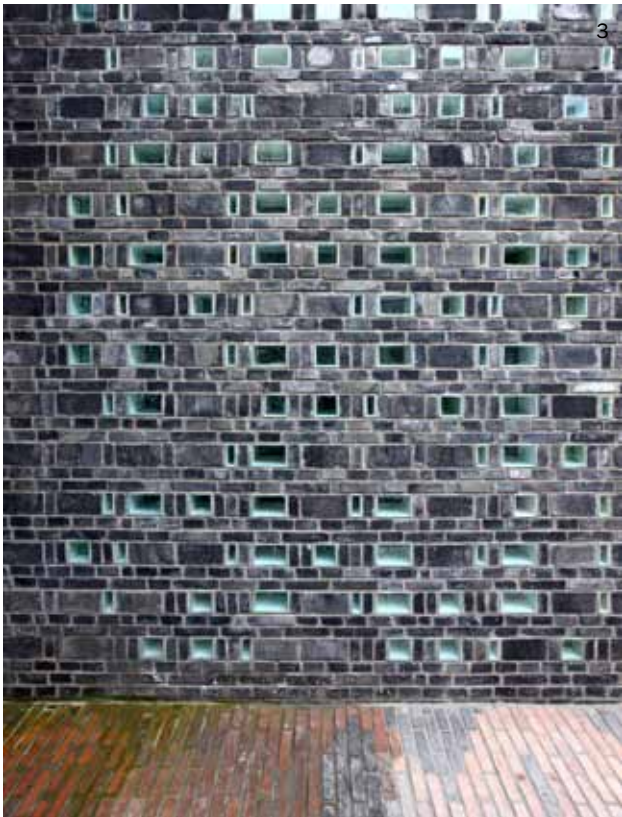


M1. Mirror Museum entrance
M2. Preface hall
M3. Mirror Museum exit
E1. Earthquake Memorial entrance
E2. Memento shop
E3. Ticket office
E4. Outdoor exhibition
E5. Wall of victims' photos
E6. Ending hall
E7. Earthquake Memorial exit
W. Artist workshop
A. Alley
C. Courtyard
L. Lavatory for public

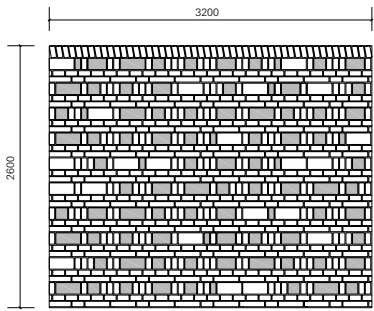


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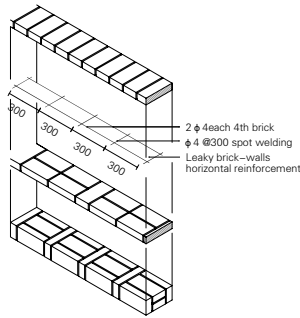
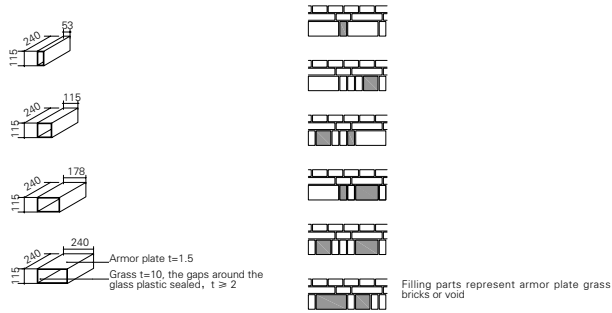
1. Northwest aerial view
2. Ground floor plan
3. Main courtyard



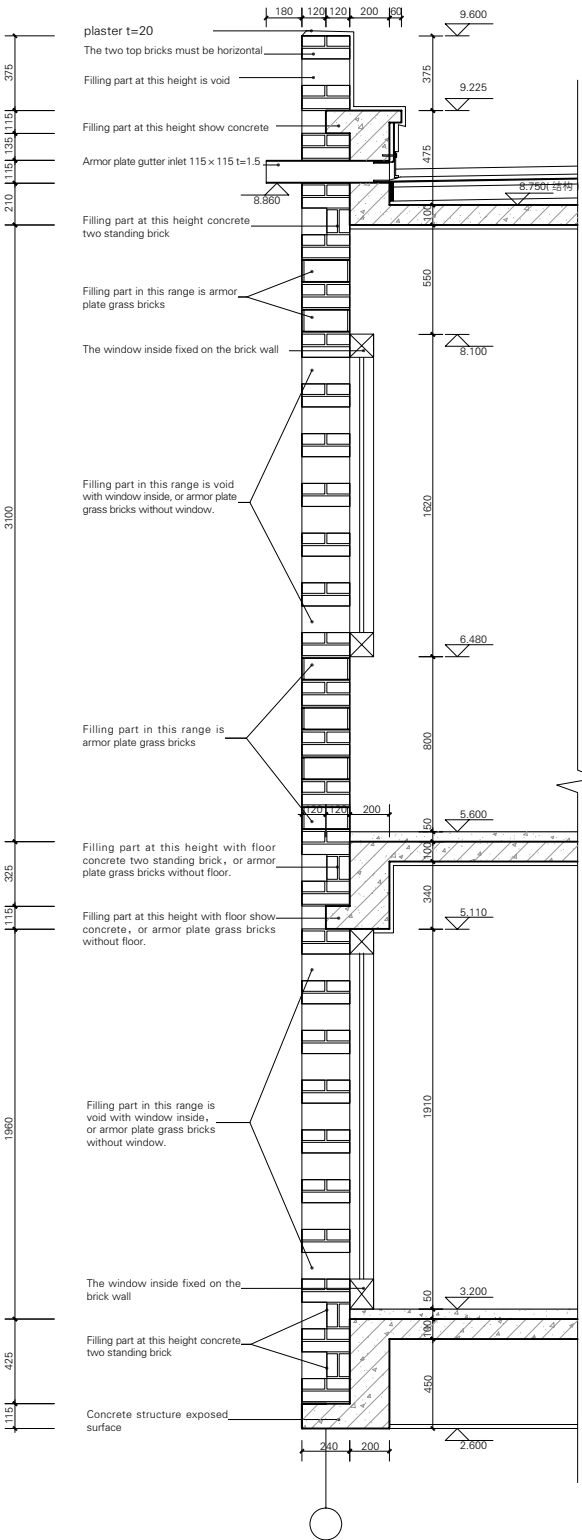
1. Courtyard
2. Alley between blocks
3. Leaky grey brick-wall
4. Pattern & details of leaky brick-wall



Pattern of leaky brick-wall



Bricks & "Steel Plate + Glass Bricks"





1



2

1. "Shocking Diary" exhibition hall of Earthquake Memorial reconstructed from mezzanine storage
2. View of main courtyard from exhibition hall of Mirror Museum
3. Special exhibition hall



3

Entrance for Site of XANADU

Architects: Li Xinggang, etc.

Design team: Atelier Li Xinggang, China Architecture Design & Research Group
Construction area: 410 sqm
Location: Zhenglanqi, Inner Mongolia Autonomous Region
Completion date: 2011
Photographer: Qiu Jianbing, Li Ning, Baolige

Entrance for Site of XANADU is situated to the south of the ruin of the Yuan Dynasty Upper Capital (XANADU), providing auxiliary functions such as ticketing, guarding, management offices, resting, and tourists' lavatories for the scenic area of the ruin. The entrance is located at the spot of existing entrance, and includes an existing door head bearing inscription of "元上都遗址" (Site of XANADU) and a piece of stone bearing inscription of a map of the Site along the extension line of the axis. The new buildings, as well as the existing "Genghis Khan" statue and battery car parking, are located to the east of the axis, leaving a visual passage to the landscape of the Site.

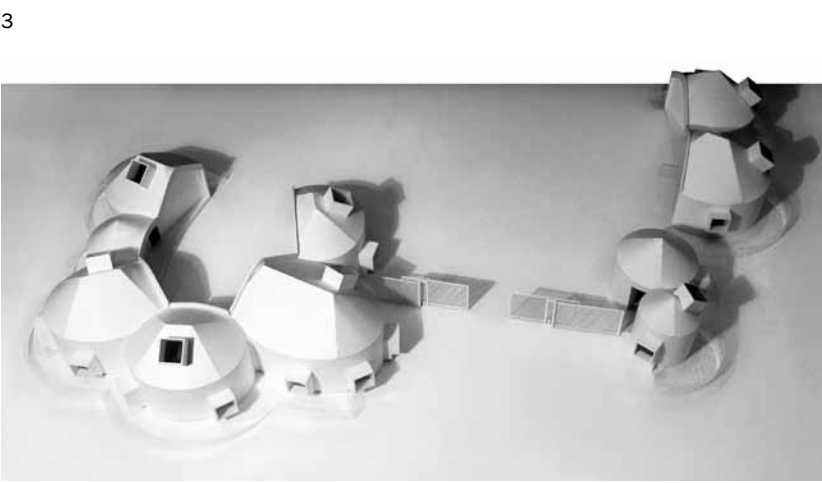
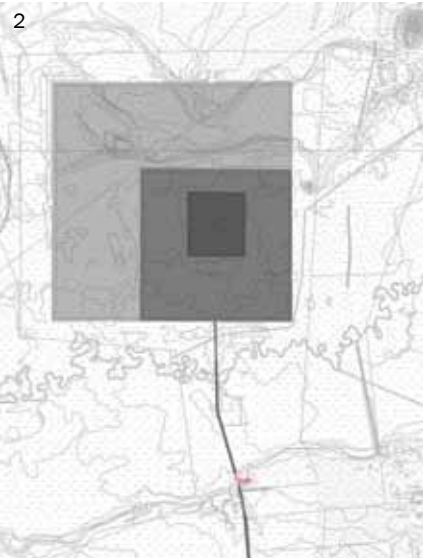
A group of white circular and oval buildings with pitched roofs connected with each other enclose a courtyard for staff and another one for tourists. Depending on the function, these small buildings have varied sizes and heights, and their relationship between

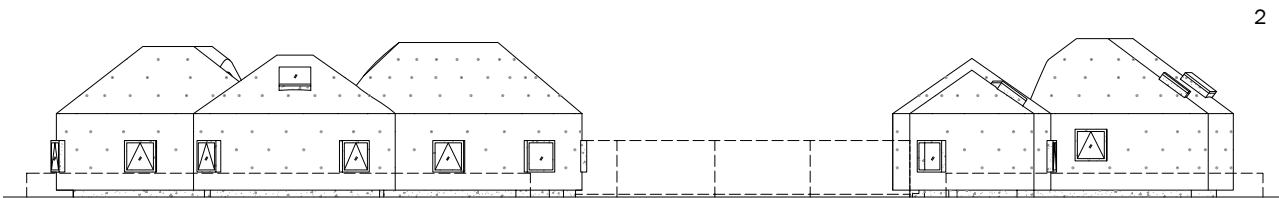
each other as part of a group creates an interesting dialog.

The side of the circular and oval buildings is continuously "cut" to form a polyline-enclosed interface as if the volume were cut and unfolded. This concrete interface has an as-cast finish covered by a thin sheet of white coating. Facing outwards, the buildings have a continuous arc-shaped interface covered by white translucent PTFE membrane to remind visitors of Mongolian yurts. Thus, the buildings seem to be temporary. In the clearance between the membrane and the exterior wall are hidden lamp tubes that emit faint white at night, making the buildings more light-footed as if they could be moved away to suit the nomadic living, and express a respect to the Site.

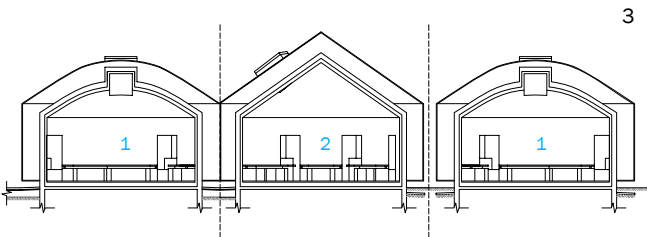


1. Panoramic view
2. Location
3. Model study



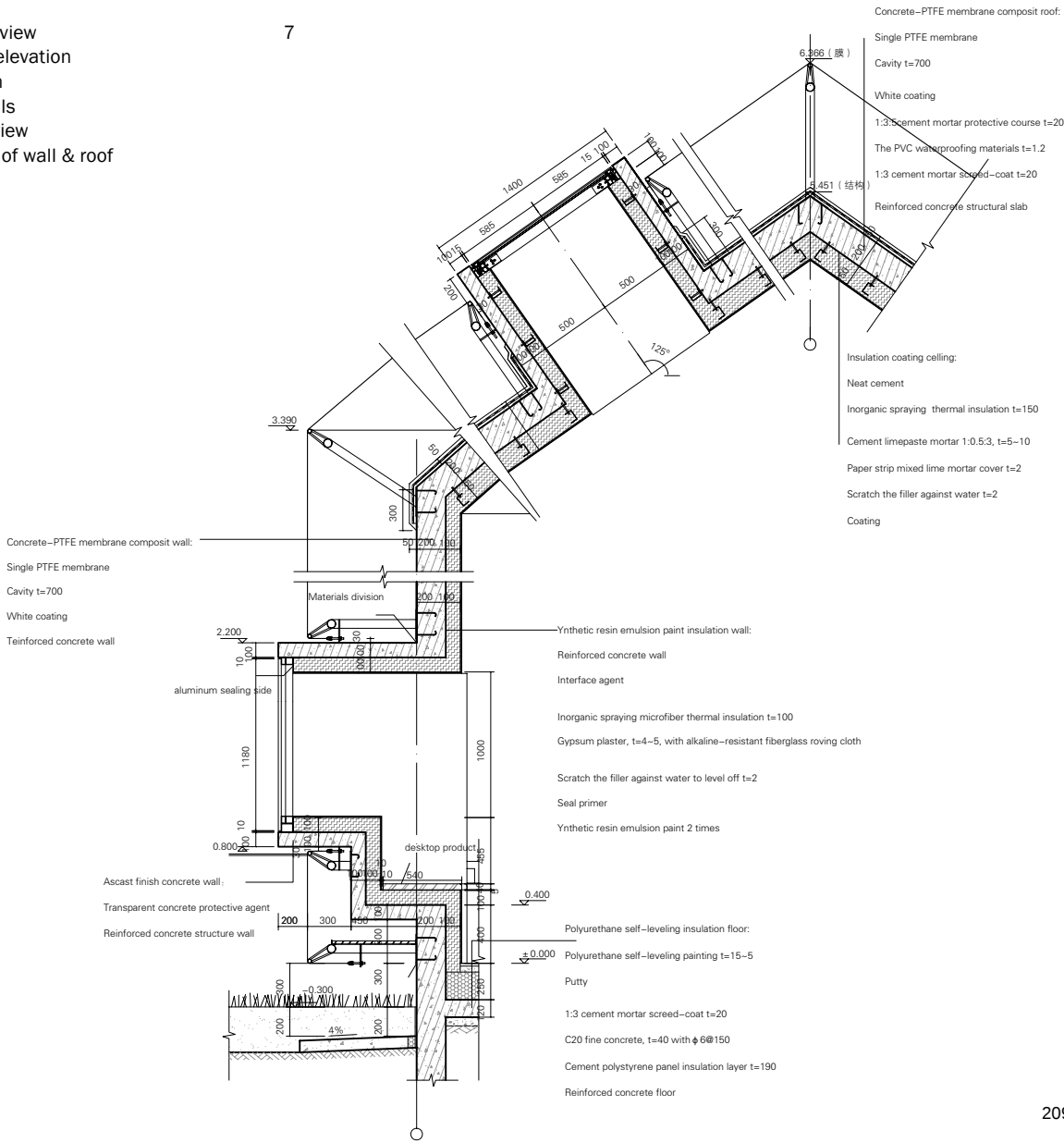


1. Office
2. Security control room



1. Winter view
2. South elevation
3. Section
- 4-5. Details
6. Close view
7. Details of wall & roof

7

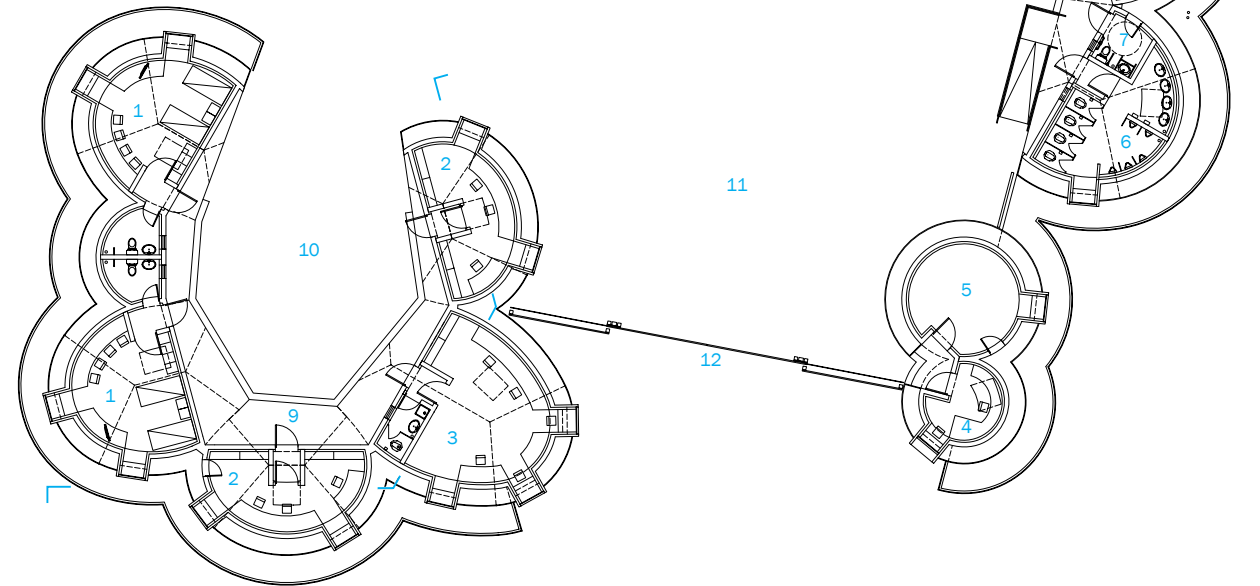




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- 1. Dormitory
- 2. Office
- 3. Security control room
- 4. Ticket office
- 5. Storage
- 6. Male lavatory
- 7. Barrier-free lavatory
- 8. Female lavatory
- 9. Veranda
- 10. Courtyard
- 11. Square
- 12. Gate

0 1 2 5m



2



3

- 1. Square
- 2. Ground floor plan
- 3. Winter view
- 4. Courtyard



4

Reconstruction of No.B-59-1, Fuxing Road

Architects: Li Xinggang, etc.

Design team: Atelier Li Xinggang, China Architecture Design & Research Group

Construction area: 5,402 sqm

Location: Beijing, China

Completion date: 2007

Photographer: Zhang Guangyuan, Li Xinggang

No.B-59-1, Fuxing Road is situated to the north of Fuxing Road, the western extension of Chang'an Street Beijing. It was originally a 9-storey office and apartment building of reinforced concrete frame construction in 1990s, and a 9-storey residence to the east. The owner hoped to turn the building into a small urban complex that provides restaurant, offices, and gallery by coordinating and improving its function, space, and appearance without much changing its height, structure, and facilities.

The reconstructed building is based on the former square mass but partially modified to coordinate to the surroundings and the sunlight relationship. Frame grids of the exterior curtain wall are generated according to the irregular stereoscopic structural system of the former building. The grids are also used as the control system of the facade and interior space. They not only comply with the former structural logic, but also form structural and visual language with their independent characteristics. The grids create interior stereoscopic

spaces of different depth and characteristics to meet different functions and landscape. On the west side, the former outdoor emergency stair is expanded and modified into a stereoscopic gallery, which connects exhibition halls and platforms of different heights, shapes, and sceneries. Extending from the ground floor to the locally-added top floor and roof yard on the top, the stereoscopic gallery can be seen as a small garden for tour in the vertical direction.

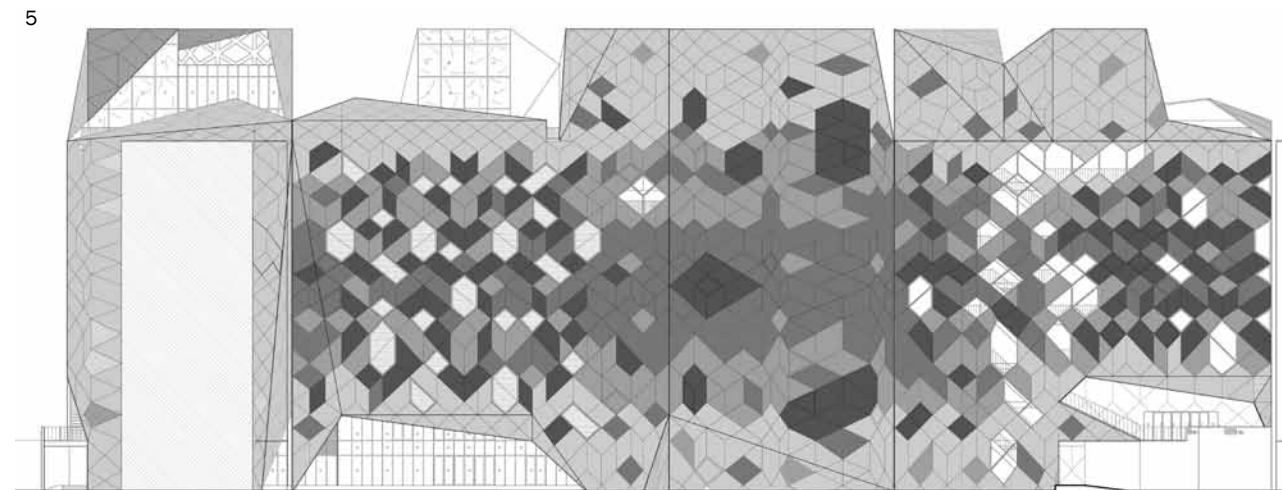
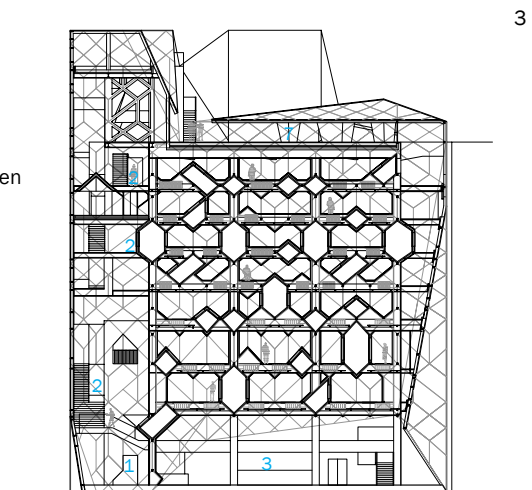
Corresponding to the different interior functions, four types of white glazed glass of different transparencies have been selected as the curtain wall material. The glass controls the casting and transmission of light and dominates the stay and extension of sight in and out of the building. The white glazed glass curtain wall of uneven transparency and fully invisible frame provides the building with a deep, tranquility, and varied temperament.





- 1. Part of facade
- 2. Roof yard
- 3. Section
- 4. Night view
- 5. Spread drawing

- 1. Lobby of gallery
- 2. Stereoscopic gallery
- 3. Cafe
- 4. Lobby of office
- 5. Fireproof control room
- 6. Reserved for western kitchen
- 7. Roof yard



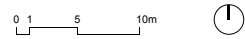


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1. Interior of stereoscopic gallery
- 2-3. Stereoscopic gallery
4. Ground floor plan
5. Details of wall

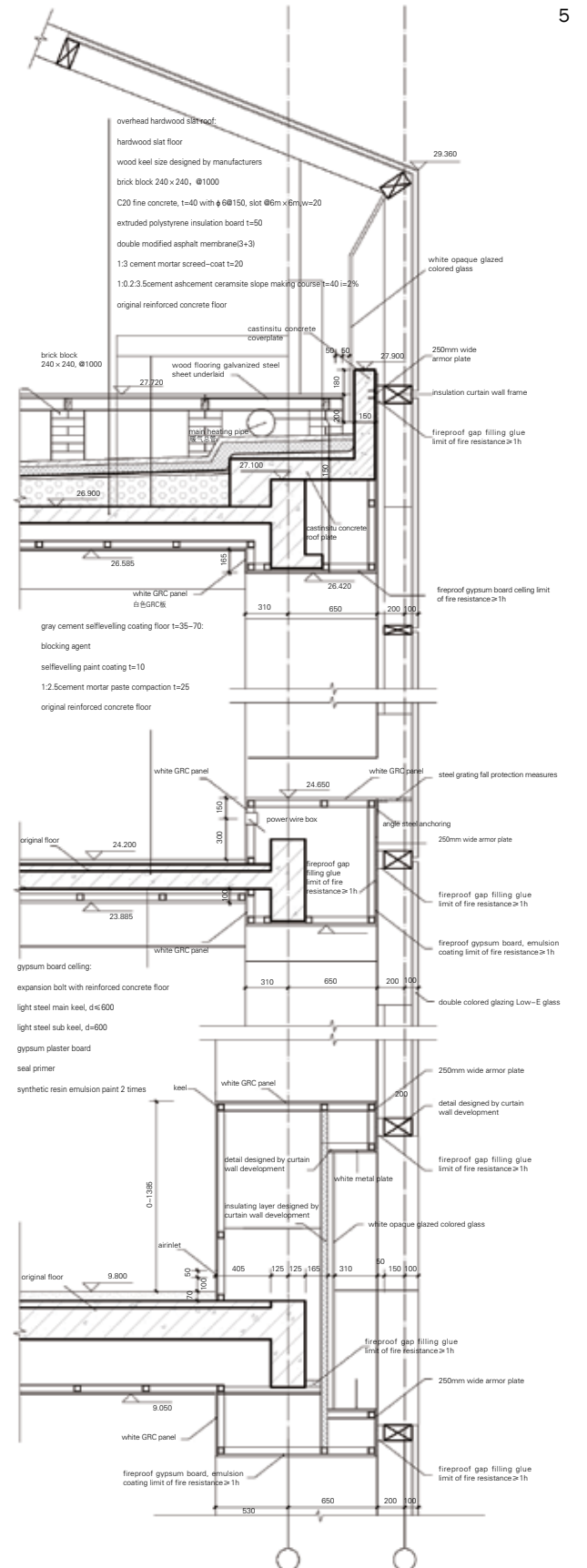
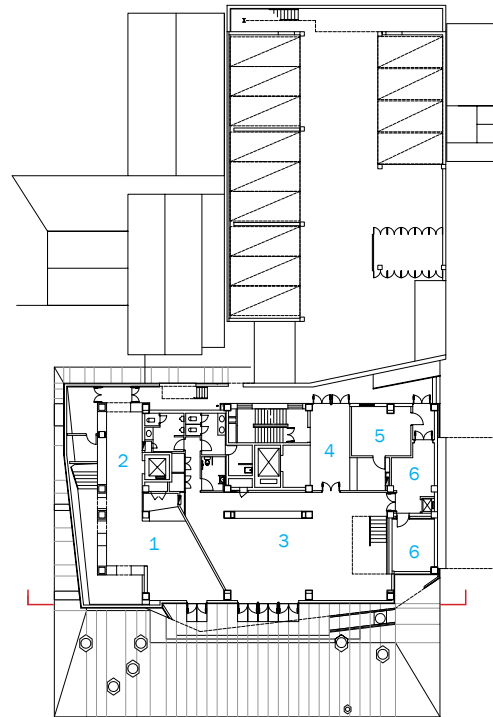


1. Lobby of gallery
2. Stereoscopic gallery
3. Cafe
4. Lobby of office
5. Fireproof control room
6. Reserved for western kitchen



3

4





- 1. Glass curtain wall with different transparency
- 2. Stereoscopic gallery
- 3. Detail of south facade



NSBD

Architects: Ma Qingyun, etc.

Design team: MADA s.p.a.m.
Construction area: 1,200,000 sqm
Location: Ningbo, Zhejiang
Completion date: 2010
Photographer: Jin Zhan

NSBD, located in the Yinzhou District, south of Ningbo, is a regional cultural, political and commercial centre with a long history. The first phase planning covers a total construction area of 1,200,000 Square metres. NSBD, as one of the ten key functional regions of carrying out the civil strategies, can promote the city's functions, enrich its connotations, enhance its taste, and has a radioactive effect on surrounding areas. Four features of NSBD: a flexible, efficient and dynamic central block, a spatial water landscape, a walking belt landscape in the air and underground public space. The design of the core zone emphasizes on the creation of a humanised public activity space. River runs through the whole district from south to north, and a vigorous river commercial walking trail, water landscape corridor as well as touring passageway were established

alongside. The water street will become the centre of the new district core in Yinzhou, which includes other functions such as cultural entertainment, commercial finance, catering leisure, information centre and so on. It will be the commercial and communicative centre of this area in the future. NSBD applied the development and construction mode of unified programme planning, unified design & administration, self-construction and integrated construction, which is firstly applied in urban planning in China. The overall designing plan of regions was made by the government, and unit construction design plans were completed by corporation owners within the same period. Public facilities, under integrated construction by UCIC, can be shared in use. NSBD rose rapidly to be a new landmark in south Ningbo only within five years.



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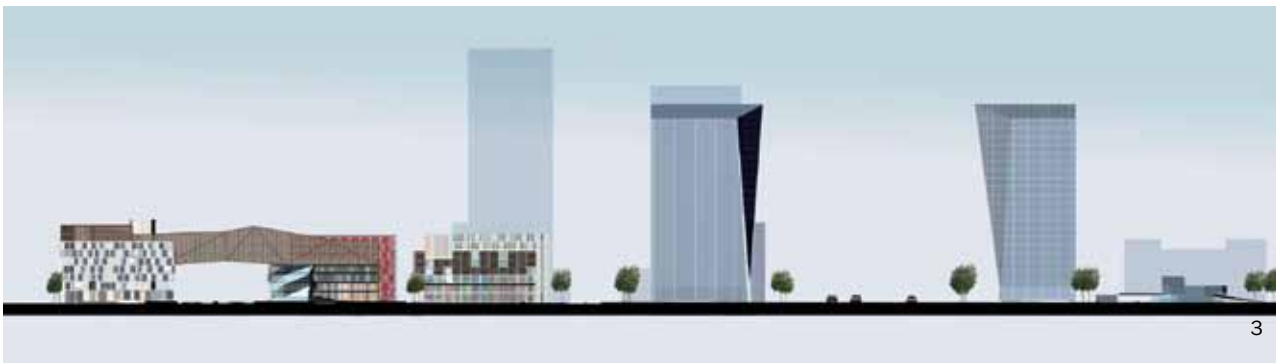
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1. Architectures and waterfront landscape in the first district
2. Site plan



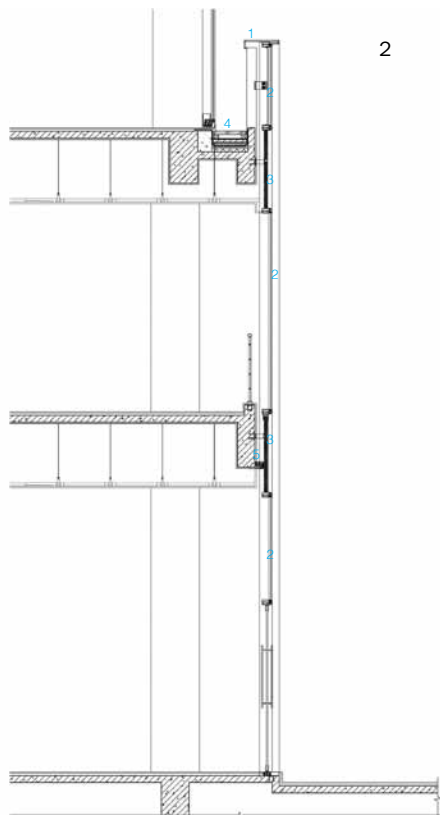
1. Architectures and waterfront landscape in the first district
2. Architectures and commercial pedestrian bridge in the first district
3. Sunken plaza in the second district



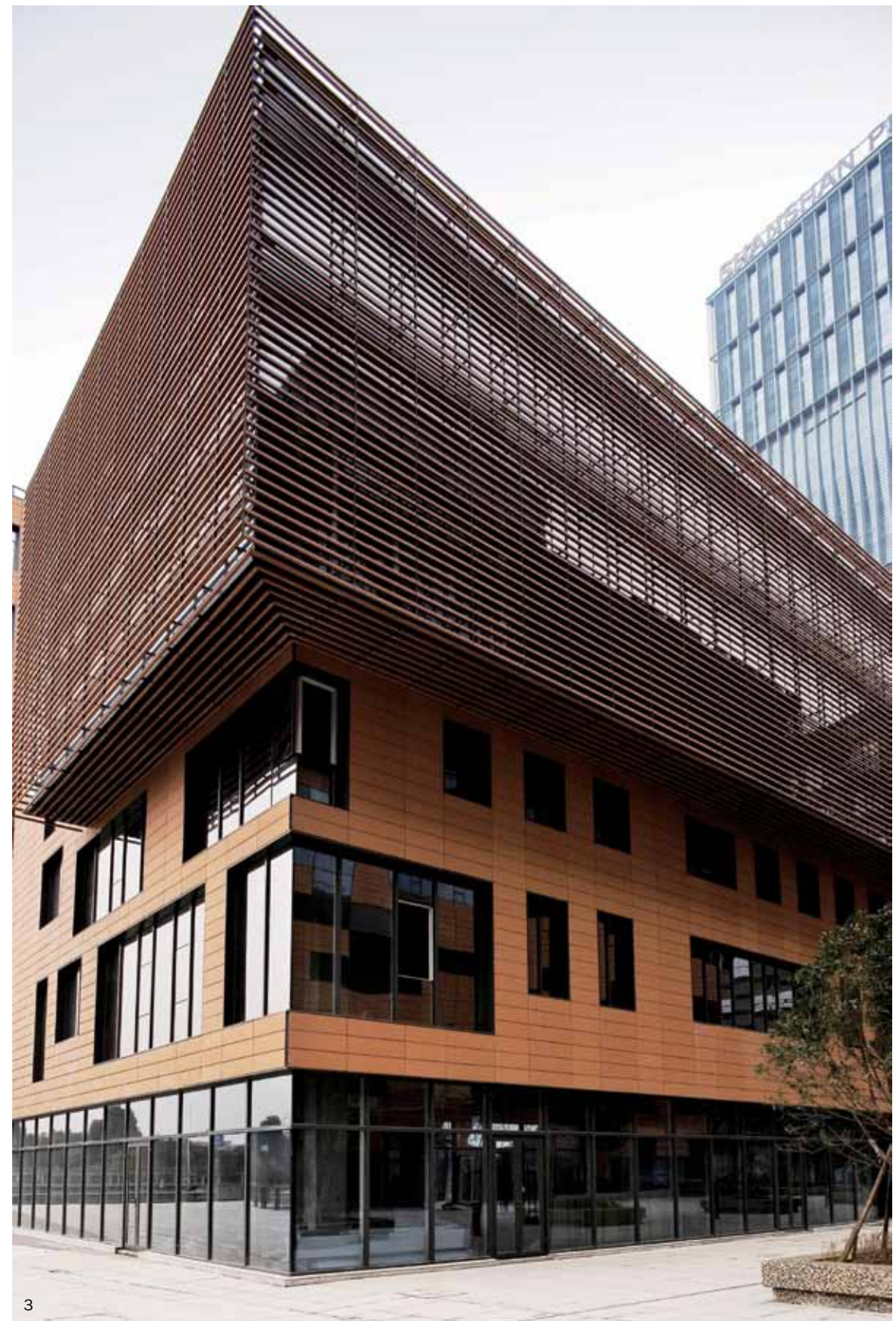
1. Architectures and waterfront landscape in the first district
2. Appearance of the architectures in the second district
3. Elevation
4. The exterior appearance and overhead steel pedestrian bridge



1. Details of clay plate material and the ice-cracks glass curtain wall in the first district
2. Detailed drawing
3. Details of clay plate material in the first district



1. Aluminum alloy coping
2. Transparent hollowed glass
3. Single layer colorued glazing glass
4. Wooden floor
5. Fire belt with fire-resistant mineral wool filling



Yuchuan Winery

Architects: Ma Qingyun, etc.

Design team: MADA s.p.a.m.
Construction area: 40,797 sqm
Location: Xi'an, Shaanxi
Completion date: 2011
Photographer: Chen Zhanhui

Yuchuan Winery is located in the Yushan Village of Lantian County of Shaanxi Province, China. As the core of the winery, the Yushan Project comes down to characteristic tourism, architectural practice, wine culture, and the study of art and education. Meanwhile, it probes into the relationship between the local practice and the globalisation. Yuchuan Winery, including the wine cellar, museum, arts centre, hotel, villa, club, and dining hall, combines with the local natural landscape, planning the construction land and planting land according to the landform, so as to integrate the artificial constructions and sculptures with the natural scenery. Yuchuan Winery forms a unique modern local construction of characteristics by adopting the distinct specialty of the natives and the local traditional constructing material and artificial construction strategy, and combining the semi-slope courtyard organisation of the central Shaanxi plain houses and

the modern construction technology. The government located Yushan County as an ecology tourism zone, and proposed a new agricultural developing plan ten years ago. Today, Yushan Project transformed the earth planting potential from wheat planting to grape planting. Through a series of construction exploration, this project saved the local traditional construction technology that has been in the face of devastation. Besides the enhancement of economics, the art plan strived for exhibiting the lives and works of the farmers, whose losses reflect directly the losses of the local labours and lands. MADA s.p.a.m.'s expectation to the villages, is returning to the original soil, with the combination of new industrial style, to revitalise the spatial practice that relatively correspondent with the Chinese practical situation in the social cultural atmosphere that the Chinese literates have been familiar to, rather than the Utopia countryside.



1. The exterior view of the building
2. Plan

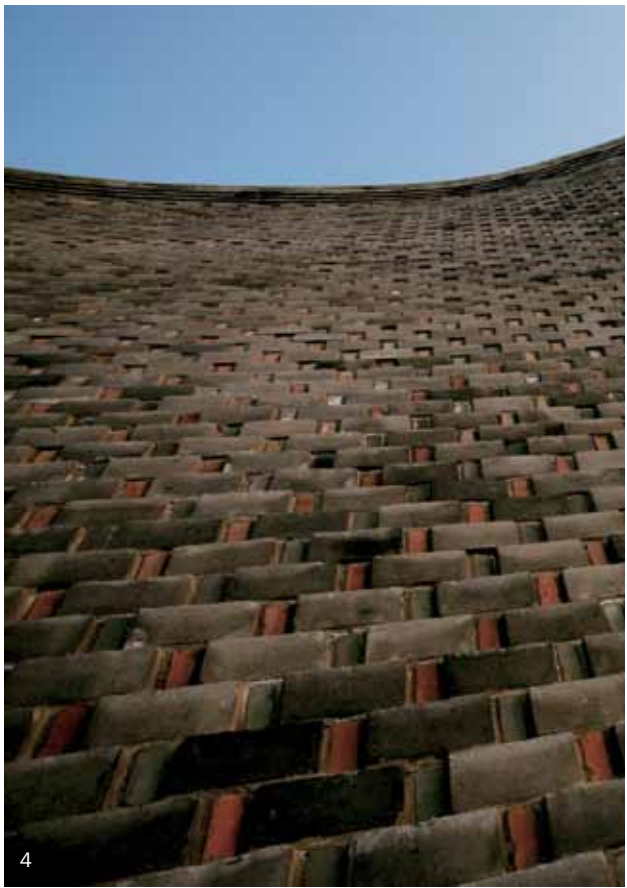




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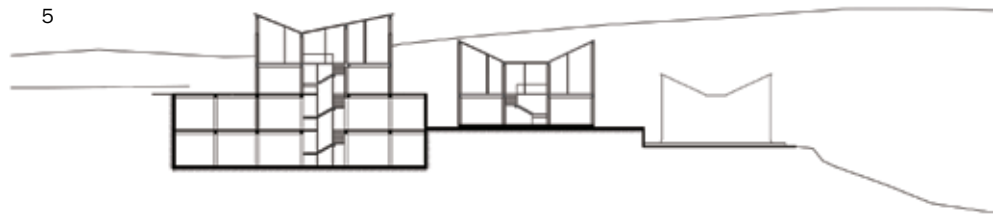


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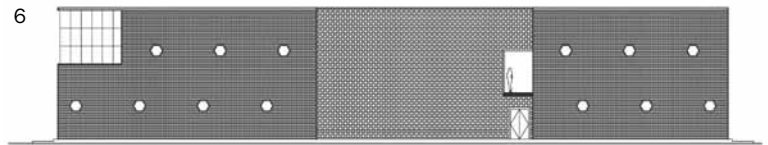


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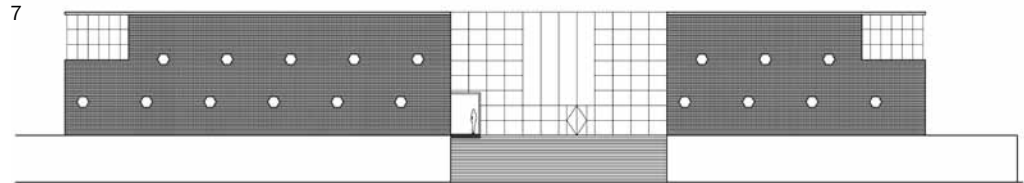
1-2. The exterior view of the building
 3-4. Details of the building
 5. Section
 6-7. Elevation



5



6



7

Xi'an Horticulture Exposition Boutique Hotel

Architects: Ma Qingyun, etc.

Design team: MADA s.p.a.m.

Construction area: 26,990 sqm

Location: Xi'an, Shaanxi

Completion date: 2011

Photographer: Chen Zhanhui, Hao Peng

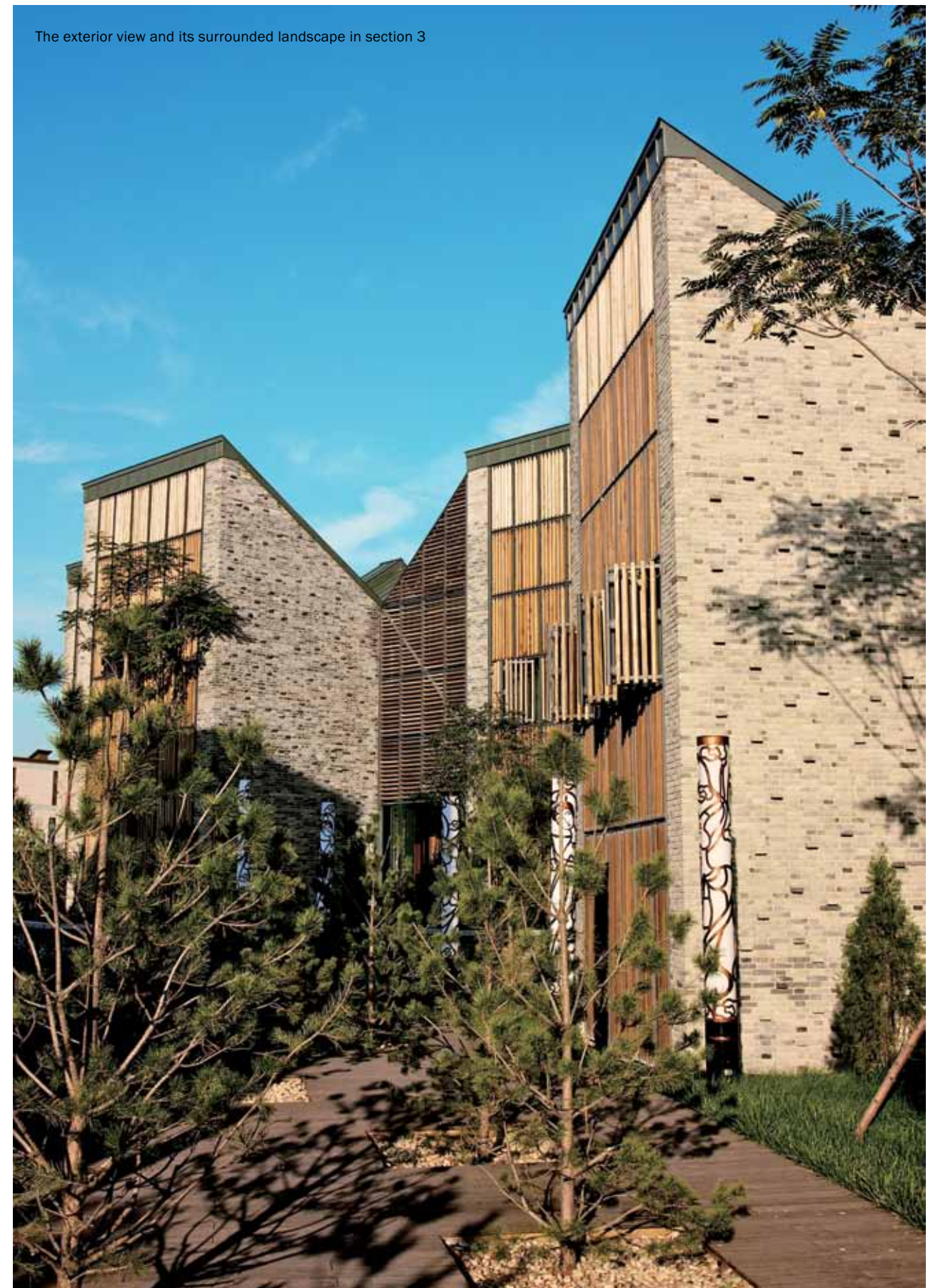
The design inspiration of Xi'an Horticulture Exposition Boutique Hotel came from the observation and reflection on water stream.

Chanba New Area's special geography position, surrounding rivers, islands, mountains and the unique climate were all featured in the hotel's design, and these features bestow it limitless possibilities. The outline of the whole architecture follows up the closed curve formed by the island. Grey brick wall sketches the contours of the architecture and batten flank wall embosoms the inside. The two walls construct a private artistic and dynamic gallery. They are used not simply for enclosure, but also a rest place for visitors.

The side facing water of the architecture stretches like five petals and forms five areas. They are public reception area, advanced club area and three guest

room areas. Since aiming for receiving foreigners, the hotel sets up an independent reception area for every guest room area. It meets the needs of different guests and offers privacy to them. The five areas occupy the five most graceful water banks of the island respectively. They are relatively independent but can be connected by the central patio at the same time. Inspired by the landform of the island, the designer gives the five areas five different patterns. This endows the hotel a series of distinctive spaces, which can be enjoyed by the customers from both internal use experience and external visual sense. The hotel is designed with passive and low energy consumption, which takes full advantages of natural materials. It uses ground source heat pump, intelligent lamp control, intelligent temperature control and a series of

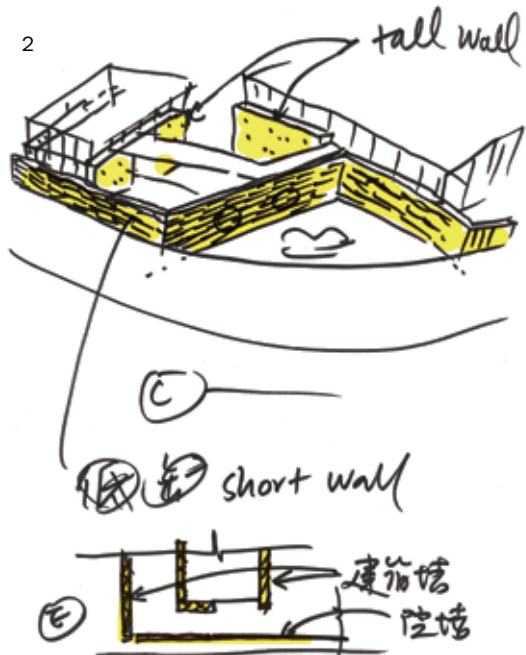
The exterior view and its surrounded landscape in section 3





1

other high technology, and adopts LEED accreditation standards in architecture, landscape and indoor structure. Making efforts to choose traditional local materials as building materials, and meticulously dealing with the materials in design aim to present their unique textures. For instance, the loam walls stacked by vast shingle and loess, the batten walls composed by delicate and tenuous hubs, and indoor reception gallery constituted by countless pieces of triangle glass. The whole group of buildings is taking roots in the environment of the base. Indigenous temperament and power are stimulated by the statement of local context and materials.



2



3

1. The exterior view and its surrounded landscape of section 3
2. The hand-drawing of section 2 by Ma Qingyun
3. The exterior view and its surrounded landscape of section 2
- 4-5. The expanded elevation of section 2



4



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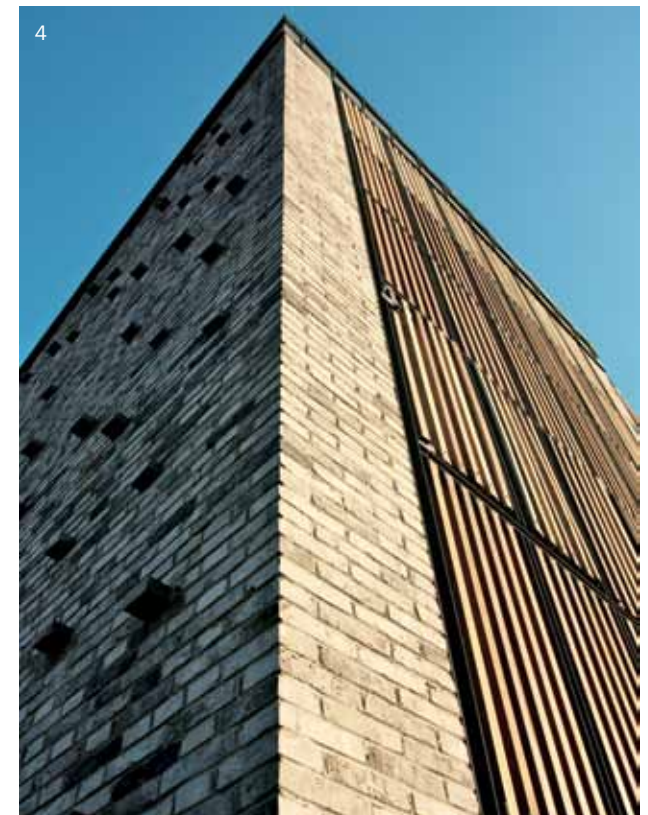


- 1 Section 1 (lobby, banquet, reception, leisure area)
 2 Section 2 (meeting)
 3 Section 3 (guest room)
 4 Section 4 (guest room & presidential suite)
 5 Section 5 (guest room)

1



- 1 Partitions
 2 The exterior view and its surrounded landscape in section 4
 3 The exterior view and its surrounded landscape in section 3
 4 Details of the wood grilles and brick walls



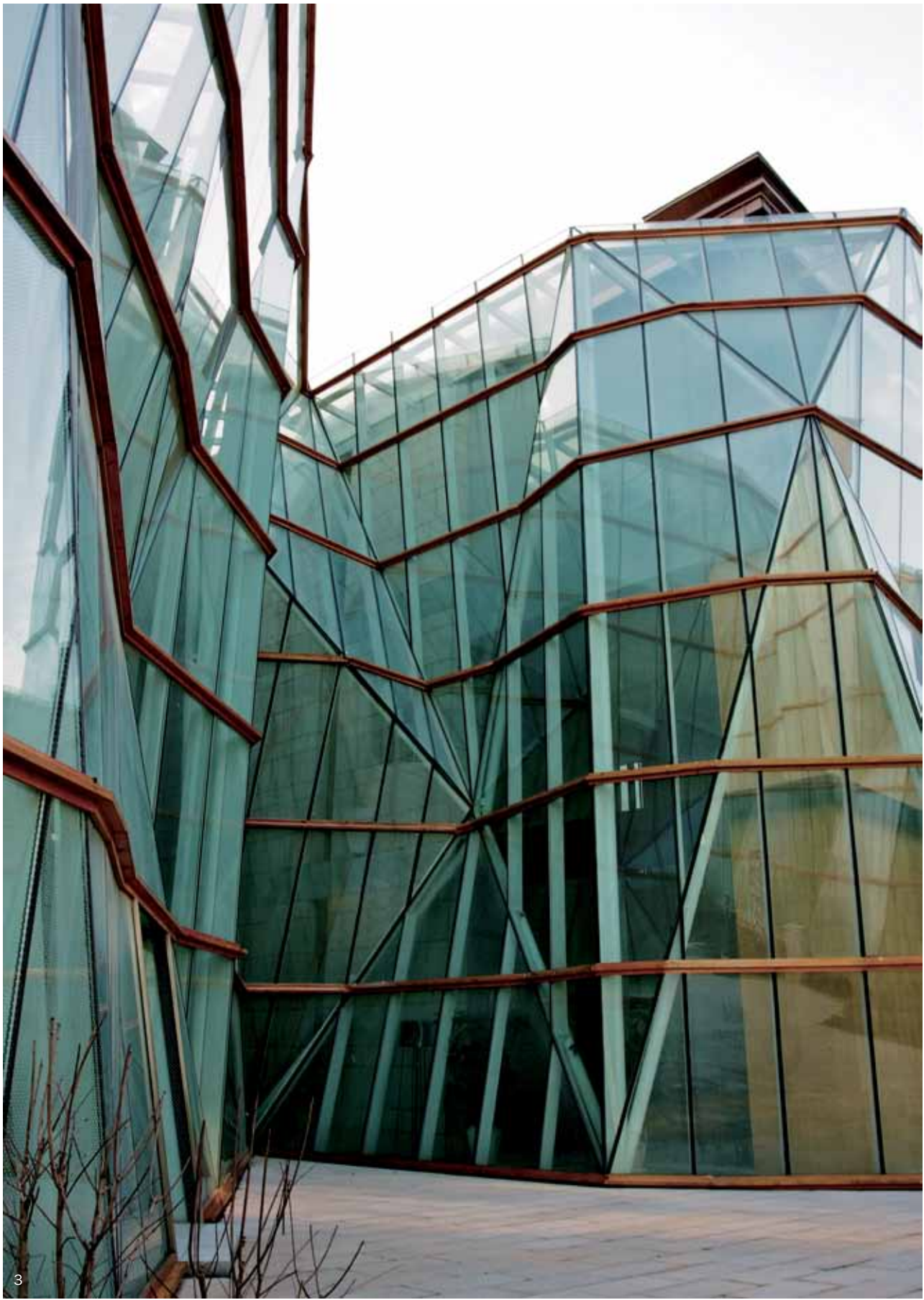


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1. The exterior view and its surrounded landscape in section 2
2. Details of brick wall in section 4
3. Details of shaped fold curtain wall in section 1



3

The Villa A+B of the Lushi Mountain Villas

Architect: Wang Yun

Design team: Atelier Fronti
Construction area: A-650 sqm B-640 sqm
Location: Beijing, China
Completion date: 2006
Photographer: Wang Yun

设计单位：方体空间工作室
建筑面积：A：650平方米 B：640平方米
项目地点：北京
竣工时间：2006年
摄影师：王昀

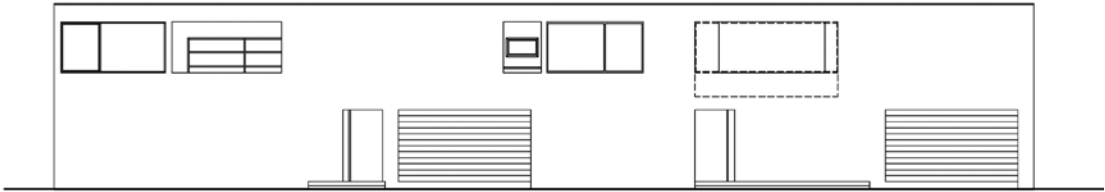
The adjacently constructed Villas A+B are located in the Lushi Mountain Villas near to the Beijing West Mountain Badachu Park. Lushi Mountain area is composed of 52 houses, among which A+B are two of them. Due to the inner construction styles of “doughty” and “gentle” respectively, hence they are named “king” and “queen” respectively. The two villas are united together by two cubes of 18 metres length × 18 metres width × 7 metres height to form a structure of two floors overground and one floor underground. From the east of the two villas, there are two inner gardens of 18 metres × 21 metres respectively, in which there are two stairways respectively lead you directly to the basements. As far as the whole designing is concerned, the abstract white box is utilised to form the space, which is helpful for eliminating the sense of

scale and distance, giving full exhibition of designer’s pure concept and consideration of the space, so as to bring the users multi-probability of special experience. When it reaches to the inner space, the architect is endeavoured to construct the concrete and dynamic settings along the indoor paths that transplanted from his understanding of scenery, bestowing the abstract scenery to the users. The courtyards are formed by the enclosing of the east high walls, which are designed to be two “gardens in the brain”, rather than the gardens of simply Chinese style, Japanese style or western style, exhibiting the natural scenery by the geometric elements of cone and column, together with the setting functioned walls, to bestow the users special experience of “delicate environment without the intended decorating of paintings”.

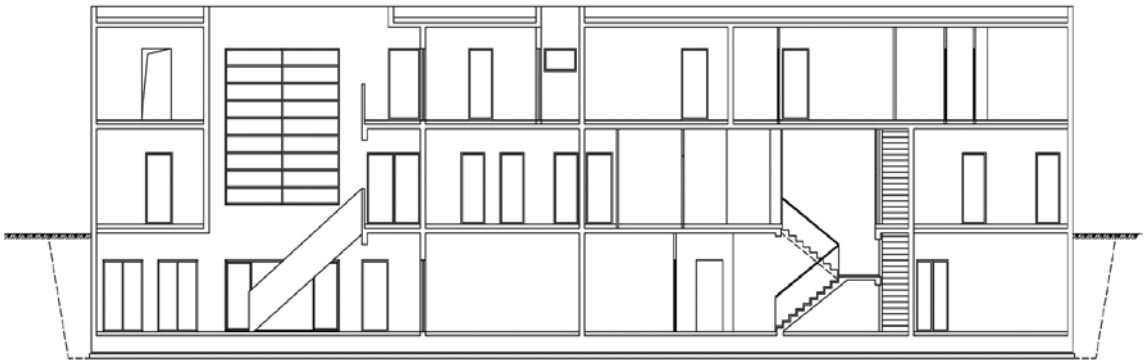


1. Overlooking of the building from the central courtyard
2. West elevation
3. Section

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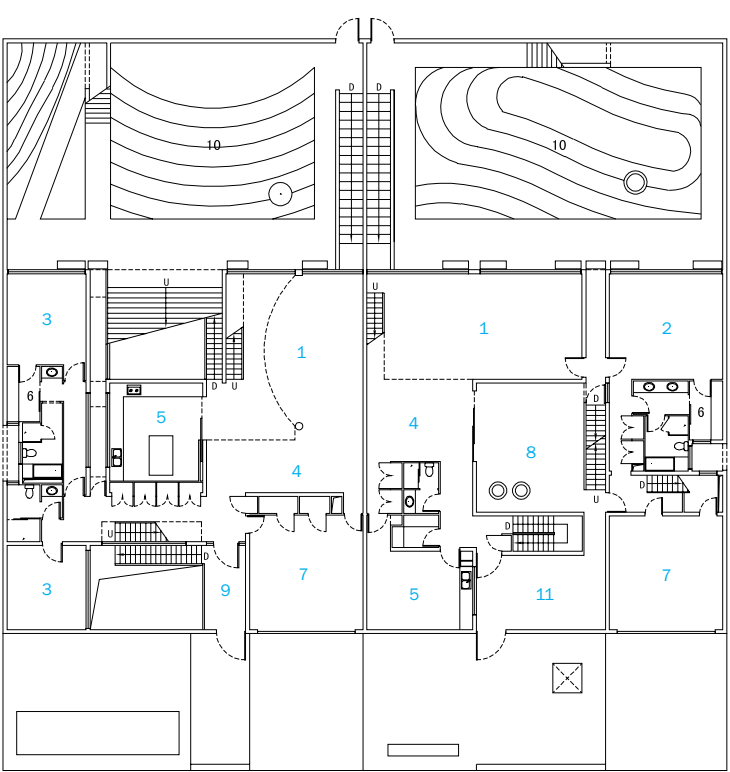


3





- 1. Living room
- 2. Master bedroom
- 3. Guest bedroom
- 4. Study
- 5. Cloakroom
- 6. Fitness room
- 7. Corridor
- 8. Balcony
- 9. Outdoor platform
- 10. Courtyard
- 11. Open lobby

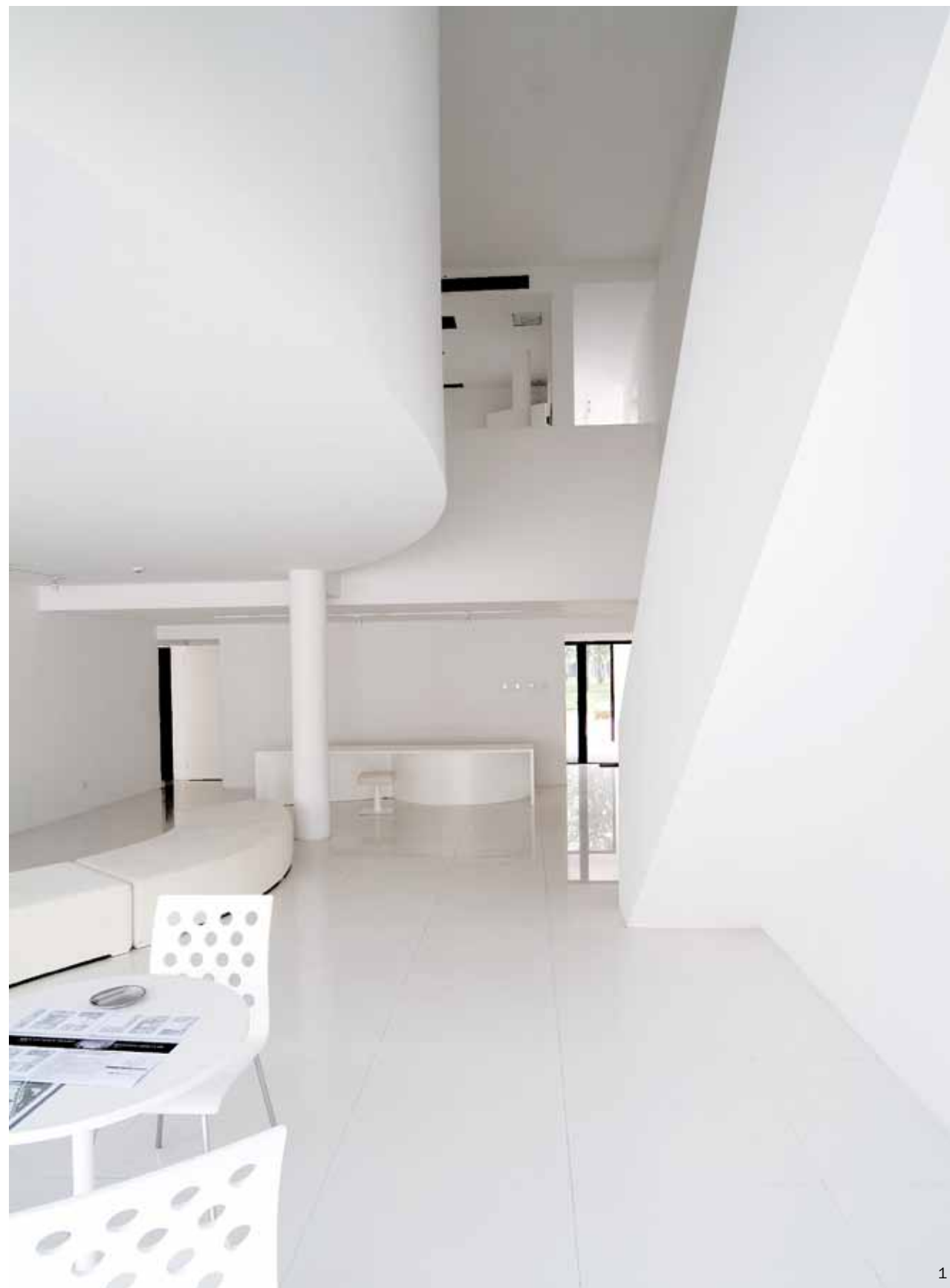


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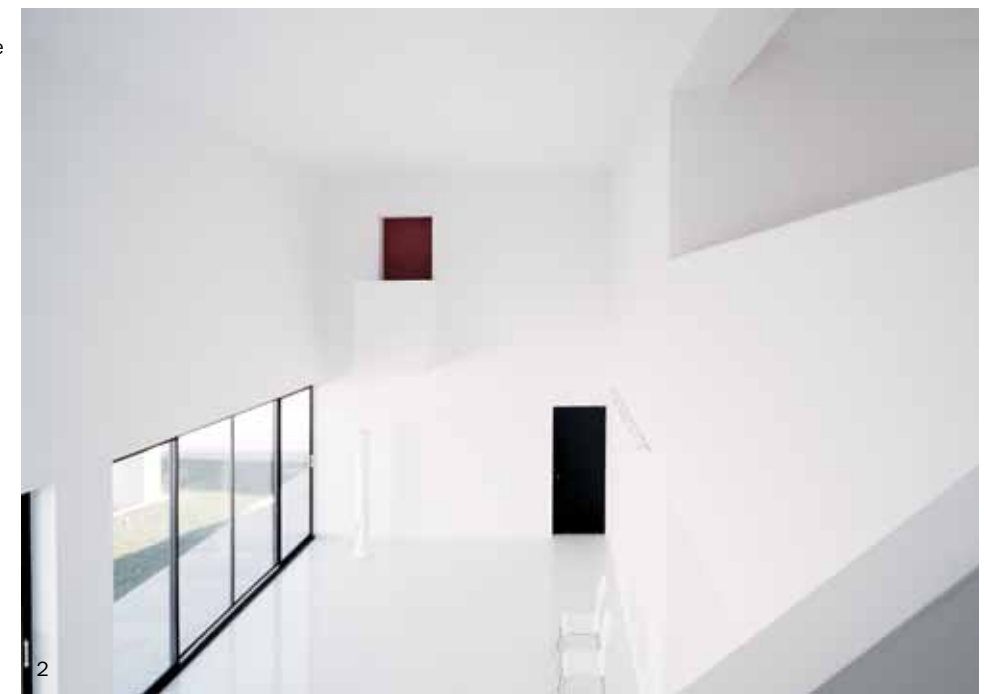
- 1. Courtyard, decorated by taper elements
- 2. Walking board and the stone bench
- 3. A view of the courtyard
- 4. Ground floor plan
- 5. Details of the vestibule
- 6. Outside staircase





1

1. Living room of House B
2. Looking at the square in House B from the second floor
3. Outdoor aisle
4. Interior of House B



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4



- 1. Natural lighting from the connections
- 2. Interior corridor
- 3. Interior of House A
- 4. Interior staircase
- 5. The joint structure
- 6. Interior



The Clubhouse of the Lushi Mountain Villas

Architect: Wang Yun

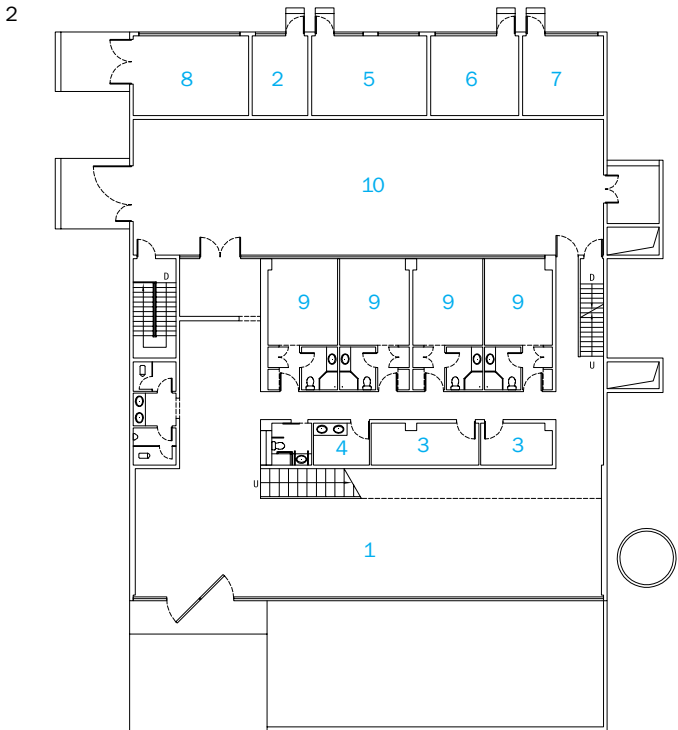
Design team: Atelier Fronti
Construction area: 1,600 sqm
Location: Beijing, China
Completion date: 2005
Photographer: Wang Yun

This is a clubhouse located in a residential area of the west suburb of Beijing, serving as a public entertainment place for the 57 villas' residents. The base is adjacent to the east entrance of the residential area, while the west is in the face of the landscape garden in the centre of the area. The floor area of the clubhouse is 1,600 square metres, which are taken by three floors with coffee room, meeting room and four guest rooms. The main façade of the building is constructed by a piece of huge glass curtain wall, facing the central courtyard in the west, which forms an opposite scenery between the indoor and the outdoor. When entering into the building through the main entrance, there is a hall of 11 metres high, providing a huge space of assembly and entertainment. There is a ramp leading you from the first floor to the second floor, which is not only the

stairs for ascending, but also providing the probability of enjoying the views in the hall and the scenery in the courtyard when ascending, transforming the mood from the exterior space to the indoor space. The second floor serves as flexible space for coffee room and bar. There is a spiral stairs in the north connecting the second floor with the meeting room and the roof garden on the third floor. The daylight from the skylight over the spiral stairs provides light as well as the gravitation of ascending.



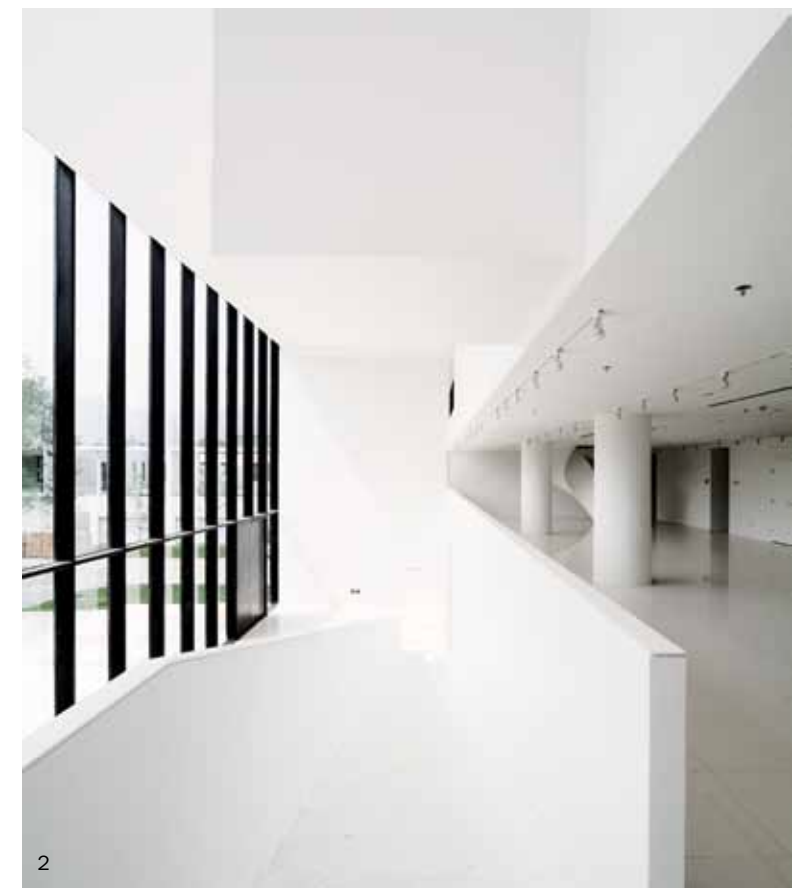
1. The glass curtain wall of the main façade of the building
2. Ground floor plan



- 1. Lobby
- 2. Office
- 3. Service
- 4. Pantry
- 5. Security office
- 6. Fire protection control room
- 7. Gas metre room
- 8. Trash collection
- 9. Property management room
- 10. Inner courtyard



1. The entrance hall of 11 metres high
2. The ramp corridor connecting the ground floor and the first floor
3. The entrance hall with high rising-of-truss



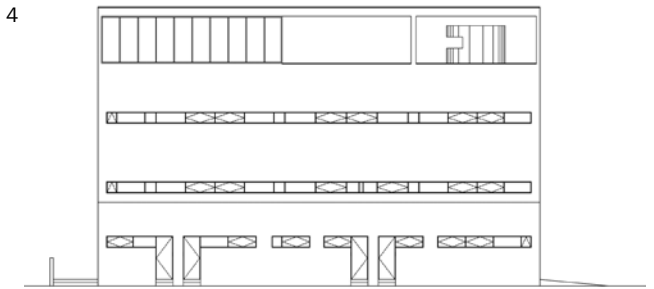
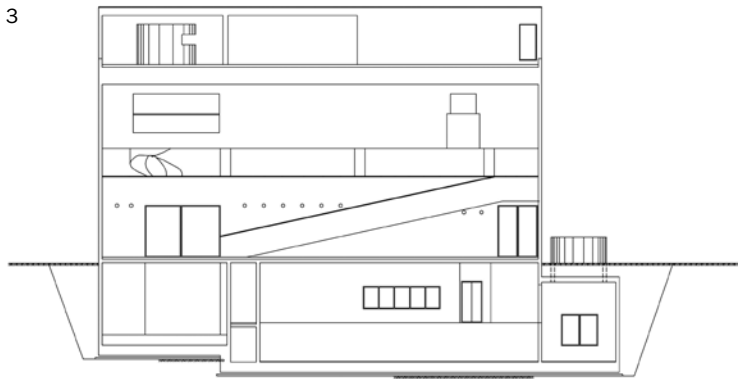


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- 1. The spiral staircase and skylight
- 2. First floor open space
- 3. East elevation
- 4. Section





- 1. End of spiral staircase on the third floor
- 2. The corridor on the second floor
- 3. The entrance staircase from the first floor to the second one
- 4. Spiral staircase
- 5. Looking down from the centre of the spiral staircase



Xixi Wetland Art Village

Architect: Wang Yun

Design team: Atelier Fronti
Construction area: 3,800 sqm
Location: Hangzhou, Zhejiang
Completion date: 2010
Photographer: Wang Yun

At the very beginning, the designer names the fundamental key of the programme as “scattered settlement”. There are 11 construction collection A of important functions and several accessory construction collection B scattered in block H. The system composed of A and B forms the shape of scattered settlement in the mind of designer. Even though the mathematical concept collection is exploited here as a scheme introduction, while neither of these collections is organised mathematically. As the concept of “common fantasy” prescribed beforehand, the human experiences of the designer is crystallised in this crustal block, just like the settlement system reflects the constructors’ “common fantasy”.
Xixi Wetland is the scenery of image. The outline of the buildings are drawing near or disappearing vaguely

among the dense plants that pouring shadows, green leaves and fallen flowers. Exploiting a scattered form in this site ensures the respect to the landscape itself, i.e., no scenery construction can compare with the scenery itself. A kind of scattered form led by some faith seems more necessary in the region that's separated as parts by plants, if further consideration was taken. The designing team pour in this region with their experience, which probably contains the abstracted Liuhe Pagoda of A5, painting-like drama effect of A9, and, of course, the densely assembled branches and leaves. The collection of experiences becomes the bridge connecting the designer and the users.

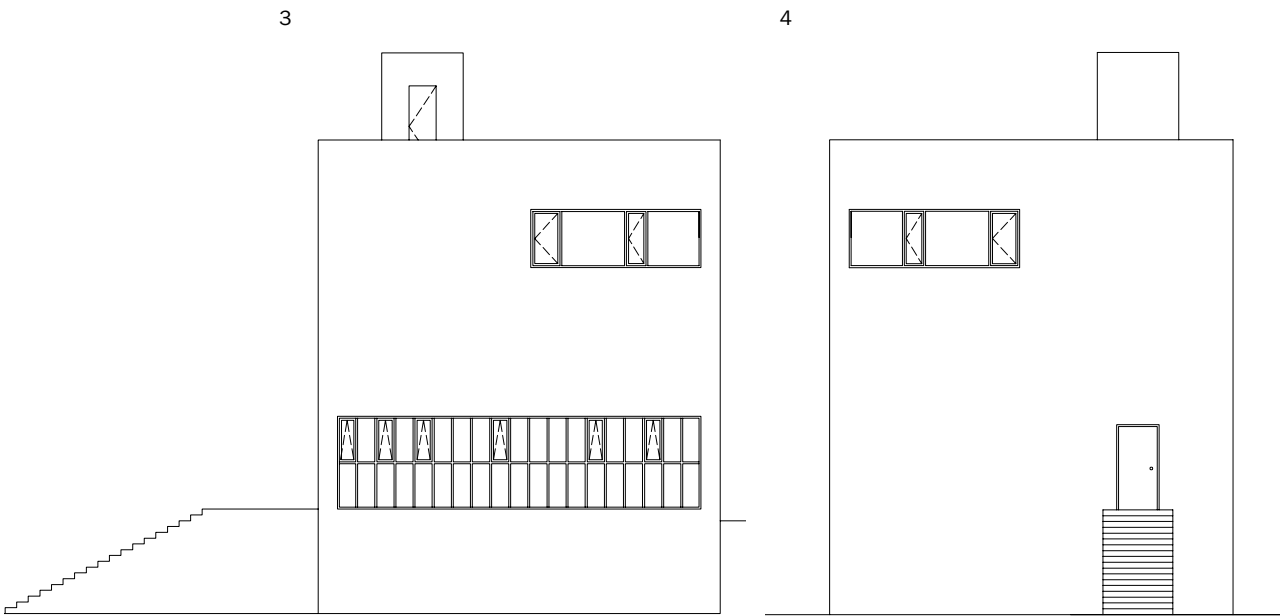


1. Discrete settlements in the wetland
2. Master plan





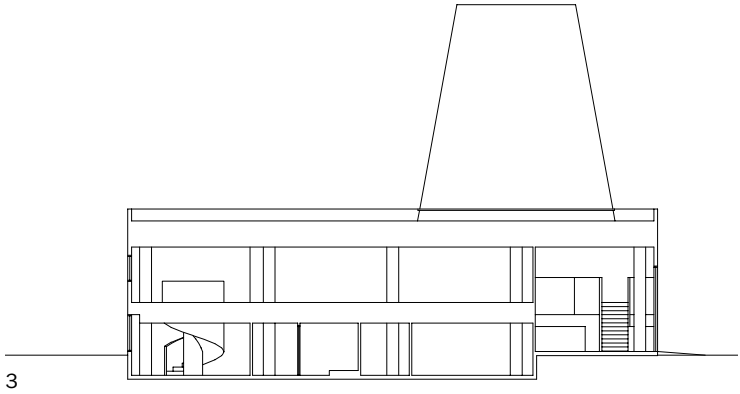
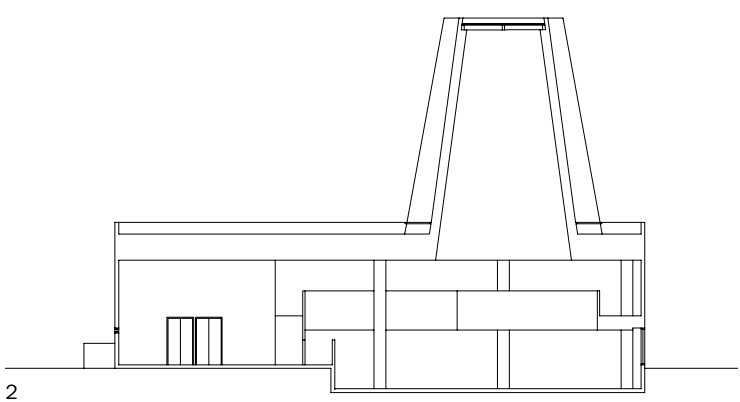
1. Water house
 2. Water house on the pool
 3. East elevation of water house
 4. South elevation of water house





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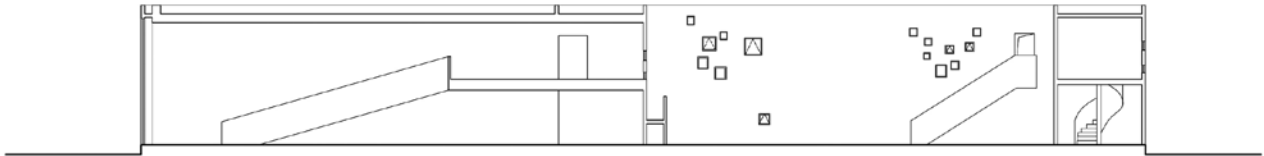


14. Interior of House A5
2-3. Sections of House A5

1. Overlook of small theatre and the long house
2-3. Sections of House B5
4. "Horn" House



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3



4

The Courtyard Suites of Spring Valley Resort Beijing

Architect: WSP Architects

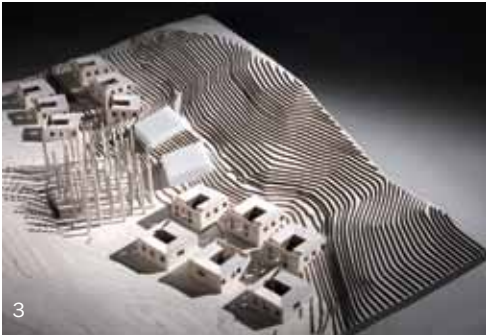
Design team: WSP Architects
Construction area: 110,000 sqm
Location: Beijing, China
Completion date: 2008
Photographer: Shu He, Yao Li

The courtyard suites of Spring Valley Resort are located inside a valley descending from the southeast to the northwest. There is a beautiful poplar grove in the middle, which has been preserved in the design. The location and direction of each courtyard suite are arranged according to the gradient of the hill and the direction of the road and form rich outdoor spaces between the courtyard suites. There is an inner courtyard for each suite. The building is arranged in U shape around the inner courtyard. Due to difference of the gradient of the hill, the entrance of the courtyard is sometimes on the underground floor, and sometimes on the first floor. The building is a reinforced concrete shear wall construction. The external walls facing the valley and the rooftop are finished with rough granite tiles, which make the buildings look like a group of

“stone boxes” scattered in the valley. And the external walls facing the inner courtyard are wooden louvers and painted.

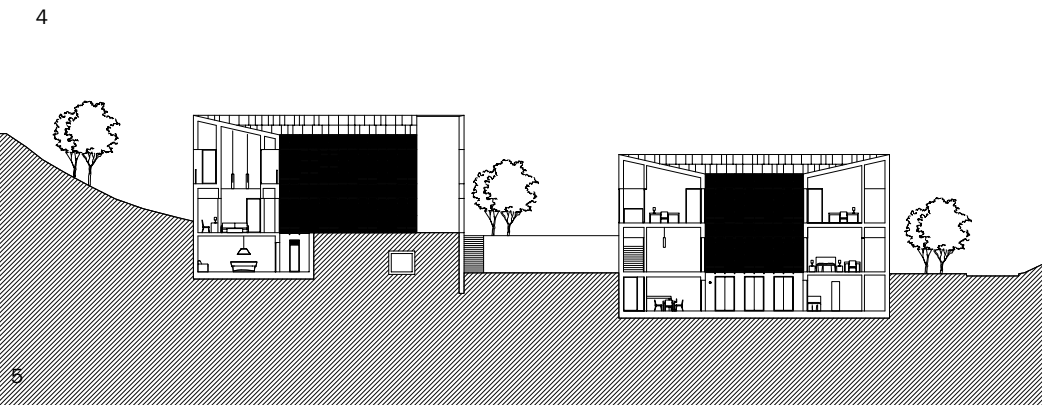
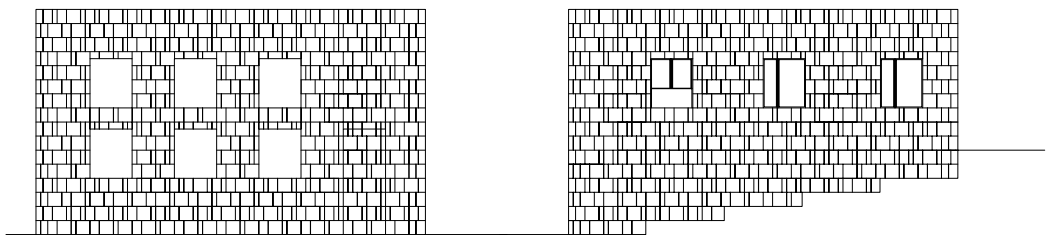


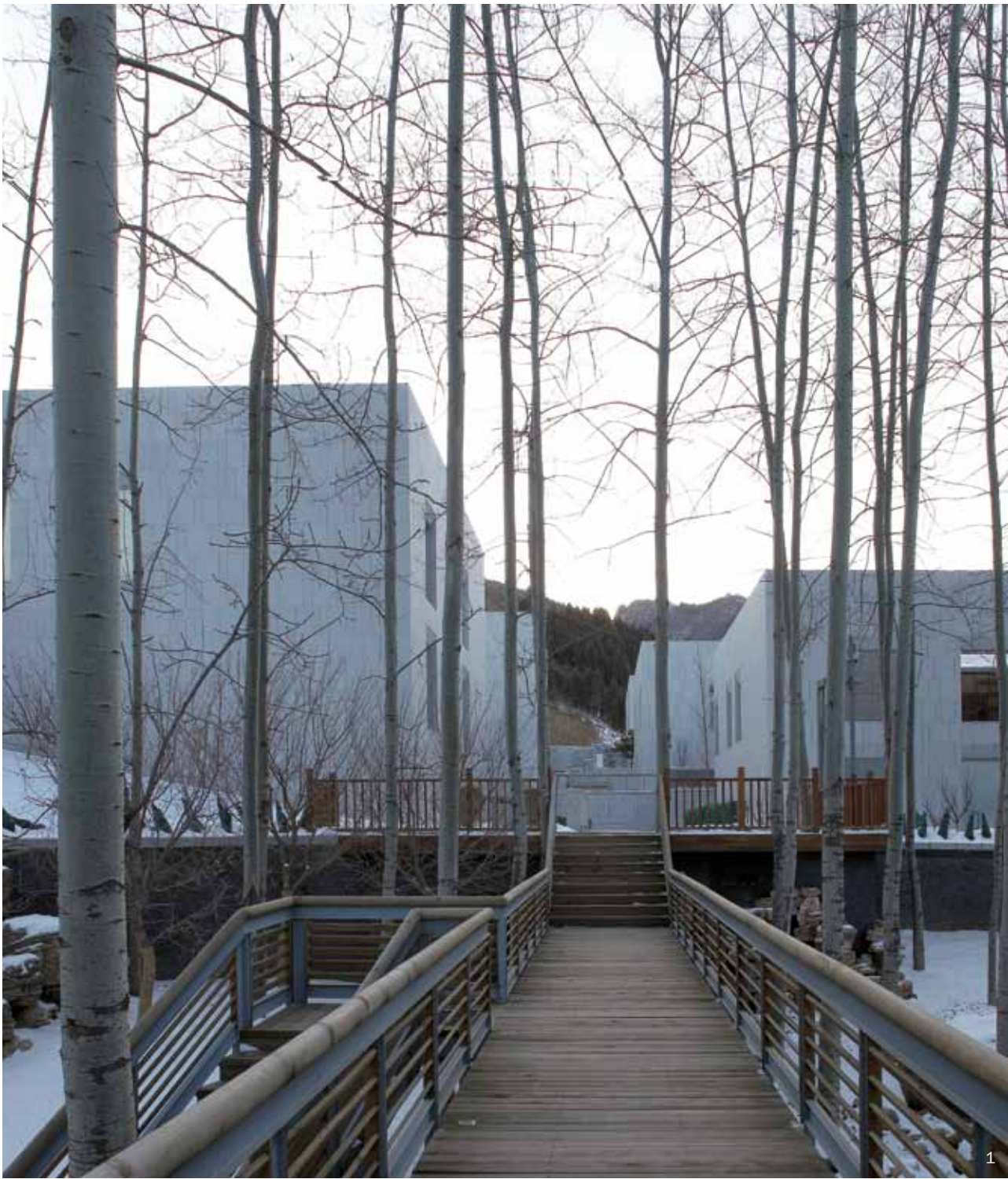
1. Overlook of the courtyard suite
2. Site plan
3. Model drawing





1. The architecture together with the poplar woods
2. The courtyard suite is arranged according to the gradient of the hill
3. The architecture on the two sides of the footpath and its greening design
4. South and north elevation
5. Section



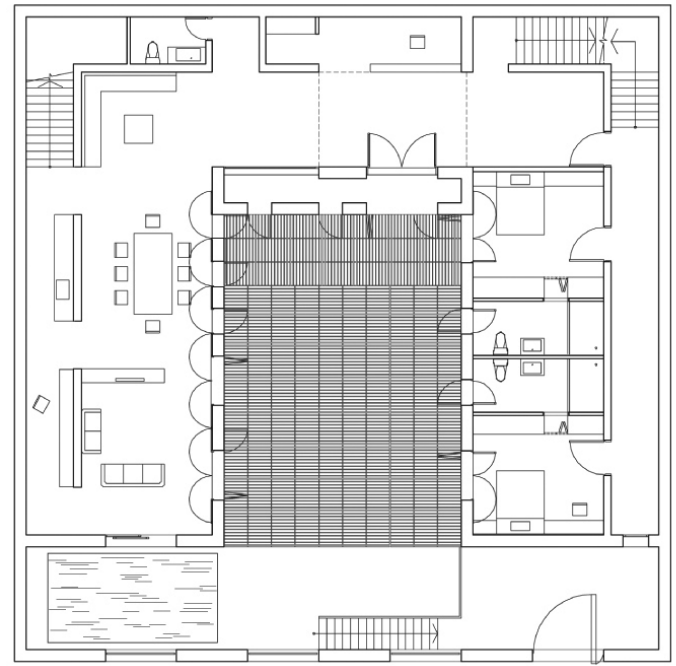


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- 1. The resort hidden in the landscape
- 2. Exterior view of the suite



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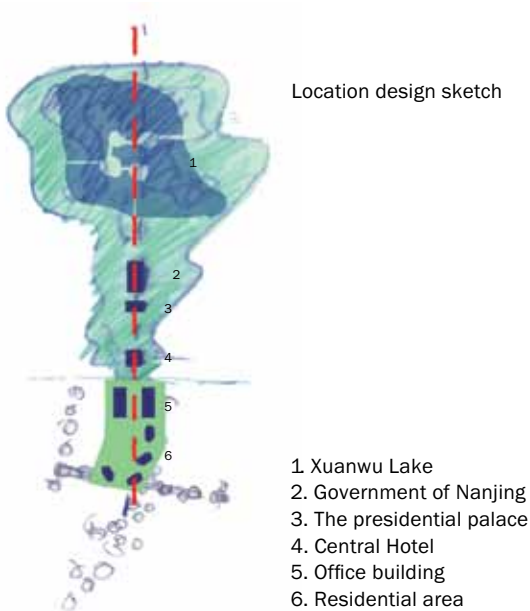
1. A view of the suite, hanged rough granite tiles with wooden louvres
2. The external walls facing the inner courtyard are wooden louvres and painted
3. Ground floor plan
4. The interior corridor of the architecture



Changfa Centre Nanjing

Architect: WSP Architects

Design team: WSP Architects
Construction area: 140,000 sqm
Location: Nanjing, Jiangsu
Completion date: 2006
Photographer: Shu He,Yao Li ,Chen Yao



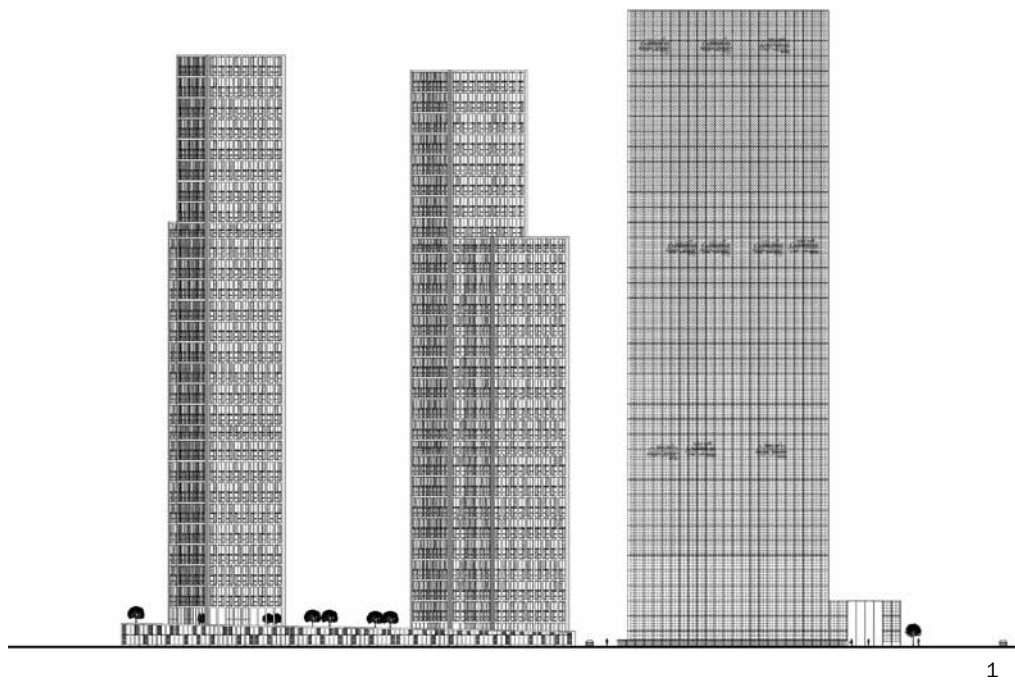
Nanjing Changfa Centre is located in the CBD of Nanjing city, China. The Building is composed of two 150 metres high office twin towers, and two 135 metres high apartment towers. The retail space is placed on the sunken square at the foot of the office towers and under the huge grass slope, below the apartment towers, which blends into the city. The Building adopts the “low-tech, high-efficiency” design strategies, i.e. to create highly comfortable and efficient environment with simply energy-saving and low cost techniques. The “core-within-core” structure system is adopted in the design. The rectangle grid composed by closely-packed columns and beams of the outer core are revealed clearly on the elevation. The façade is a double-skin construction: the inner layer is a series of French windows and the

outer layer is a curtain wall of perforated aluminum panel. Effective cross ventilation is achieved by a simple window system, while the perforated aluminum panel can buffer the high velocity of wind and shield 40% excessive sunlight. Loft spaces, of the height of 5.4 metres and 4.95 metres are offered for the office and residential towers respectively. Offices and families can enjoy high flexibility of spatial arrangement and the possibility of expansion by subdividing the space vertically afterwards.

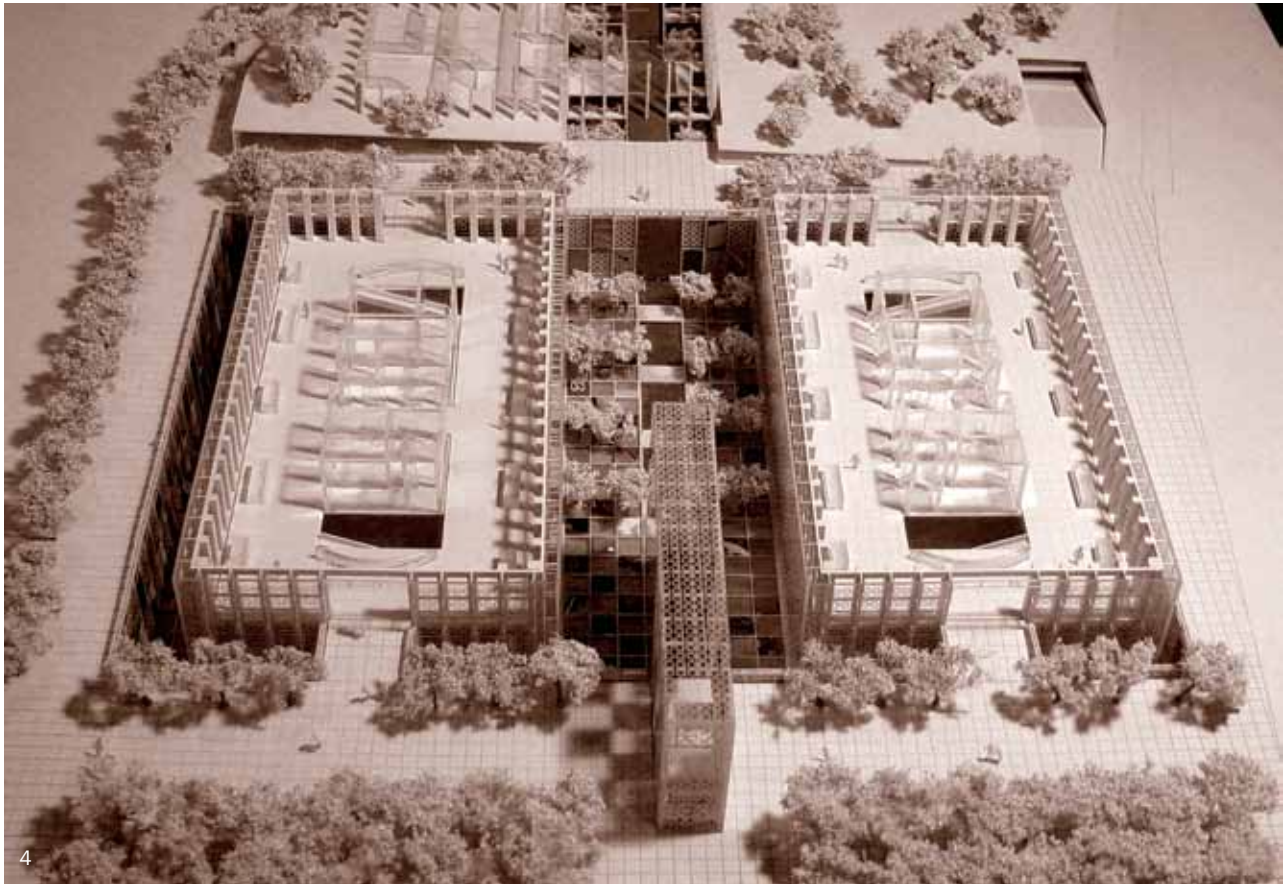




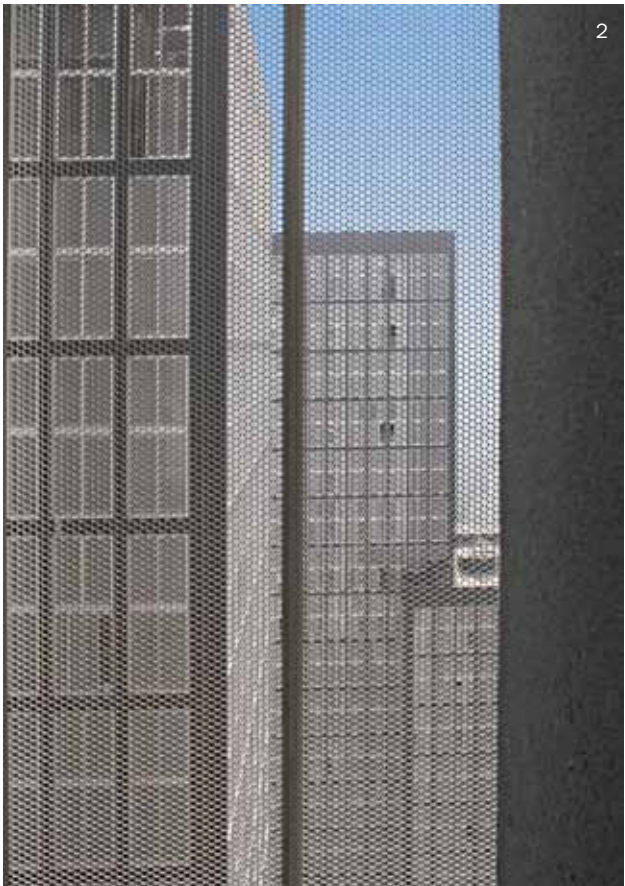
1. Distant view of the twin towers
 2. Changfa Centre with cultural integration
 3. Urban veil
 4. Entrance



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- 1. Elevation along the Liji Lane
- 2. Details of the perforated aluminum panel curtain wall
- 3. Exterior wall
- 4. Model
- 5. Site plan

5



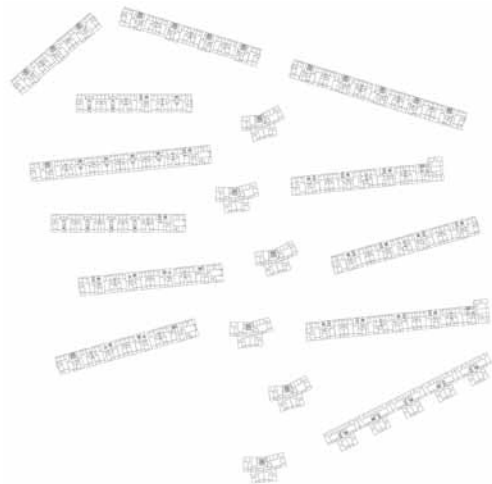
Gemdale Meilong City Shenzhen

Architect: WSP Architects

Design team: WSP Architects
Construction area: 425,200 sqm
Location: Shenzhen, Guangdong
Completion date: 2007
Photographer: Shu He,Yao Li ,Chen Yao

This project is located in Meilong Town, 10 kilometres away from the central part of Shenzhen. In the overall planning of Shenzhen City, here is an important residential neighbourhood which supports the city centre.

The site is composed of two plots, which are different in size and complicated in shape. The design aims to achieve a complete and integrated neighbourhood of dwelling, recreation, and retail area. A platform shaped with respect to the topography provides spaces for the above three functions: the dissolved edge of the platform on the west and south sides create a variety of retail spaces; street-front type, courtyard type and arcade type. These spaces not only offer attractive retail situations but also enrich the interface with the surrounding context. For instance, the courtyard space incorporates the



1

residence entrance that people can conveniently finish their shopping on their ways home.

The “central park” is screened off from the noise of the city by the housing blocks, which are all elevated on stilts to guarantee the continuity of landscape and car parking space. The design of housing blocks considers the local lifestyle such as courtyard garden, loggias, balconies and French windows that people can enjoy a variety of interfaces to access open air in a high-rise situation. The colours sprinkled on the exterior break the homogeneity of the façade by creating a visual rhythm for the development. With such façade strategy, tenants can personalise their own interiors while the building façade can be kept organised and coherent.

- 1. Plan of stage one and stage two
- 2. Viewing the architecture from the square



2



1. Terrace garden
2. Perspective view in the yard
3. Plan of 7# building
4. Full view of Gemdale Meilong City
5. Section

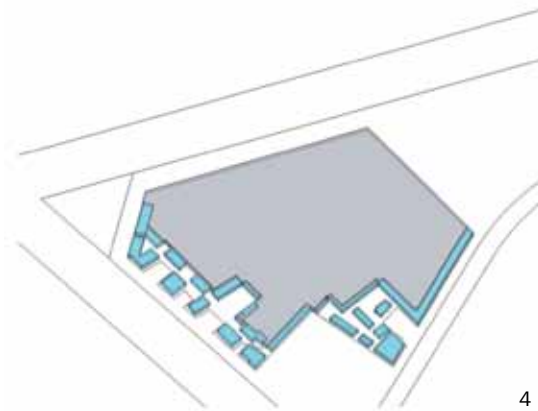
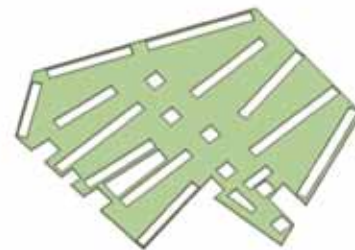
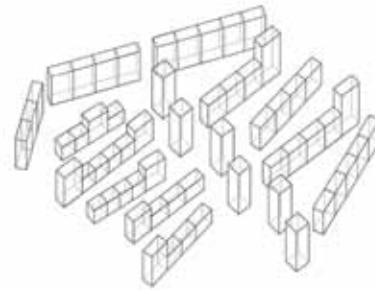




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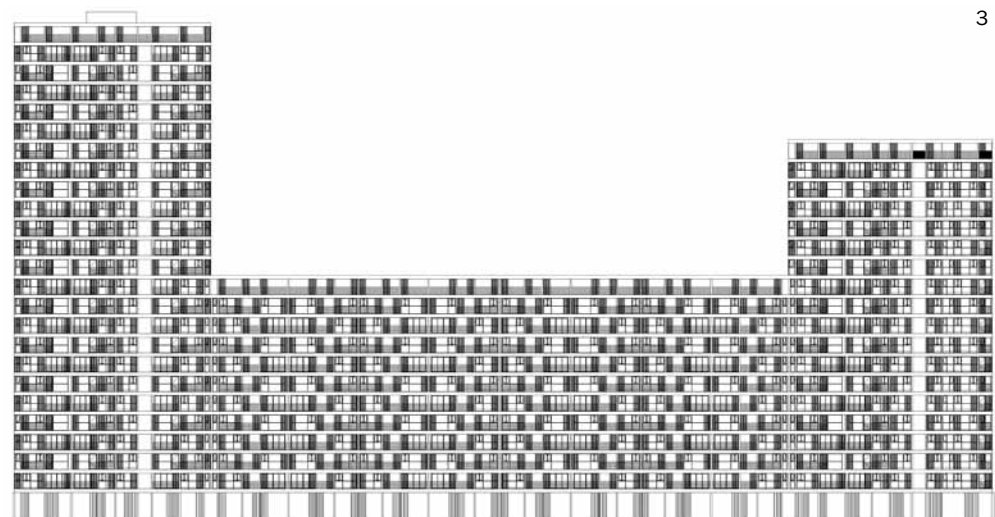


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1. Rainbow elevation
2. Walking board enclosed by the glass wall
3. South elevation of House 5#
4. Building + Deck + Retail
5. Details of the overhanging balcony, and French bay window
6. Colour alloy sunshade shutter



3



6

China Chemical Industry Press

Architects: Cui Tong, etc.

Design team: Institute of Architecture Design and Research, Chinese Academy of Sciences
Construction area: 11,000 sqm
Location: Beijing, China
Completion date: 2006
Photographer: Yang Chaoying, Fu xing, Zhang Guangyuan, Shu He, Wang Xinbin

The renovation from a plant to an office building for Chemical Industry Press symbolises the subtle revolution of shifting the focus from manufacturing to a knowledge industry. The four units are interweaved and interconnected to meet the demands of the new functions. The functional analysis diagram is just like a space configuration. The internal function aims to form an integrated space with independent functional units, while conforming to aesthetic tastes. The wall, the water surface, the vestibule and the platform bridge in the building form an integrated whole that are continuous or disconnected, limited or unblocked, and embody both simplicity and complexity. Instead of a crane, a bridge or a door opening is arranged between two buildings, symbolising the intercommunication between the two buildings. Meanwhile, this creative

design brings the scenery of the garden into people’s views. As a result, it seems that the building is built in the midst of the garden. The metaphysical connection between the building and the environment creates the artistic style of the traditional Chinese garden. The enchantment of the concrete structure symbolises eternity. Concrete represents simplicity, gravity and authority. It is all-inclusive and tolerant. The hidden value of the industrial processing procedure is well-recognised. The elevation detail attempts to set up a different industrial system, which is expected to be an intermediate one between the standard and the non-standard order. It tries to design the south, west and north sides of the structure in different manners. Different from common practice, the north side is created to be an open space to take in as much



Exterior view

fresh air as possible and explores the surface of the buffer layer. It reforms rather than destroys the original building, but inherits the merits of the old construction. The old building of the industrial age is endowed with new styles. The ribbed concrete precast plate is both rough and poetic; the combination of the woods and the ‘book-shape house’ invites us into a fairy tale. Be it a book-shape house in the woods or the woods in the book-shape house, the renovated building creates a second nature.



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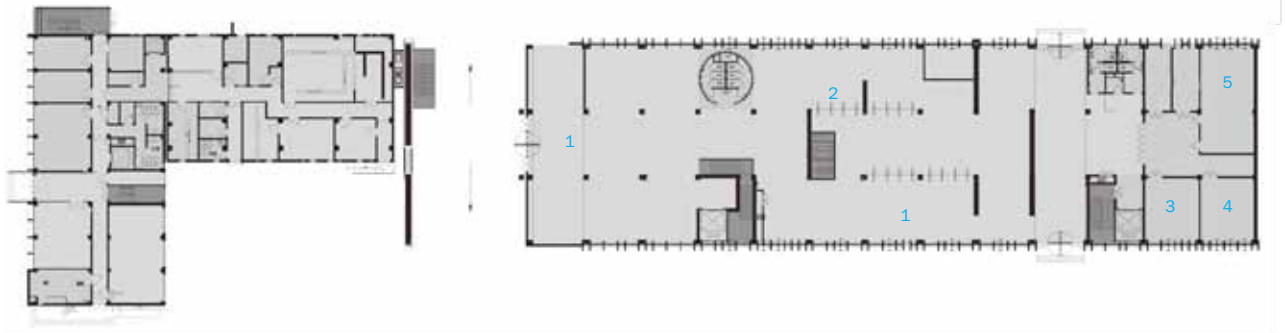
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1-3. Exterior view
4. Ground floor plan

4



1. Displaying area
2. Exhibition
3. VIP reception
4. Office
5. Network engine room



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1. Entrance hall
2. Interior perspective view
3. Exterior view

National Zoological Museum of China and Institute of Zoology, Academy of Science

Architects: Cui Tong, etc.

Design team: Institute of Architecture Design and Research, Chinese Academy of Sciences
Construction area: 42,900 sqm
Location: Beijing, China
Completion date: 2004
Photographer: Yang Chaoying, Fu xing, Zhang Guangyuan, Shu He, Wang Xinbin

The astronomy, geography and life park of the Chinese Academy of Sciences, located west of the Olympic Park and south of the Olympic Village, is a national-level scientific experiment park. As the largest park in the scientific community, the Institute of Zoology draws several attributes from the surrounding environment to transform it into a scientific research complex with unique scientific intentions. The Institute of Zoology is a systematic structure of space integrated by nine units, which follow the growth of organisms and the source of logic. In this dynamic and balanced park, the main axis demands the need to form a space developed in depth. The main axis originates from the square in front of the museum at the southern side, developing through the open square in the three-section compound of the Institute,

extending to the corridor courtyard garden in the north via the main courtyard, and ends in the interior courtyard of the Reproduction Building. In the south, the transition between the internal and external squares embodies the connection between the social square formed by the Zoological Museum and the Geological Museum and the southern main square of the Institute's park, thus forming a square compound. At the second level, the corridor courtyard garden passes through the south compound square, which links with the garden of the large park, forming a continuous green field view; and at the third level, the courtyard of the Reproduction Building in the north is embedded in the large garden. Skeleton: Architectural form is the reflection of inherent structure and functions. Like the skeleton, the structure is the supporting system, which pays more attention



Entrance

to transition and connection between the units in the architectural construction, functioning as “joints”. Joints: As the connection points, the joints integrate each unit into a complete skeletal system, and indicate the possibility of growth. Meanwhile, its particular functions are reflected in the delicate transition between two different units. Epidermis: The interface of buildings is like epidermis, providing the true embodiment of skeletal system and functional logic, and presenting the same skin and different skin textures in different units. Module: The epidermis unit for standard scientific research forms a multi-level module relationship in terms of changes in the mean value, so that the classification of a stone unit can meet the coordination and uniform requirement for window opening, and the completion of

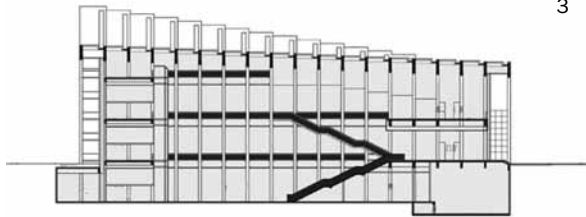
lighting, ventilation, and shading systems. DNA: The National Zoological Museum is harmonious but different in form, as it is a true restoration of the large space museum building. Because of its study of life sciences, the museum applies a bent structure to construct a grand space in a gradual, regulated transformation.



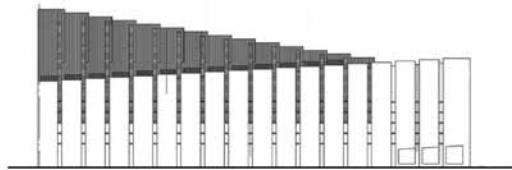
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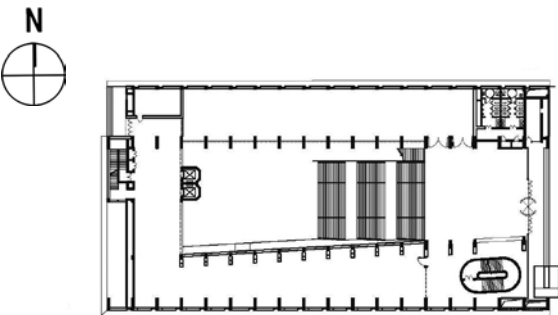
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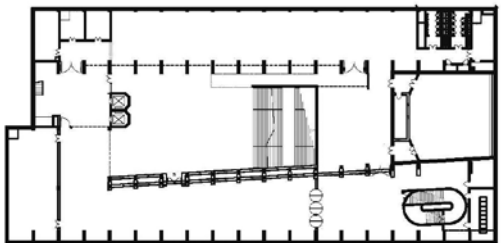
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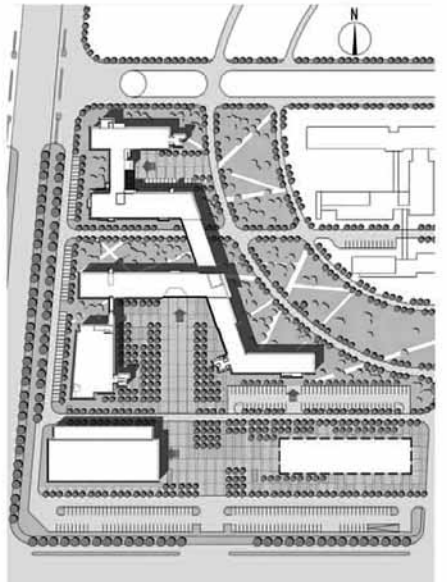
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5



6



7

1. Entrance square of National Zoological Museum
2. Southeast exterior view of the Museum
3. Section of the Museum
4. South elevation of the Museum
5. Ground floor plan of the Museum
6. Basement plan of the Museum
7. Site plan
8. Exterior view of the research building

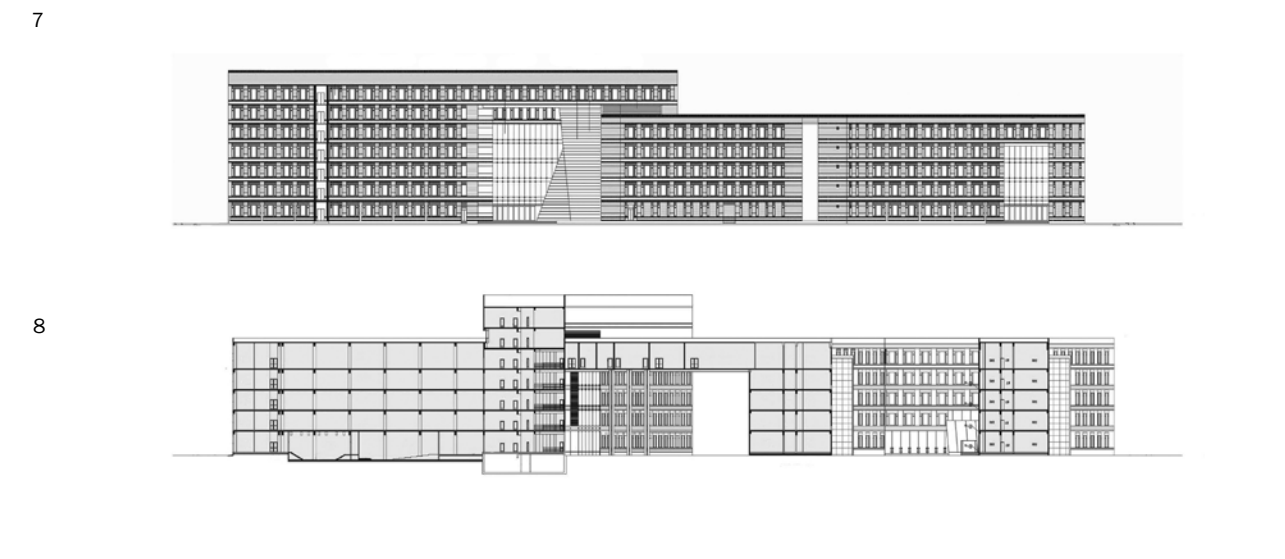
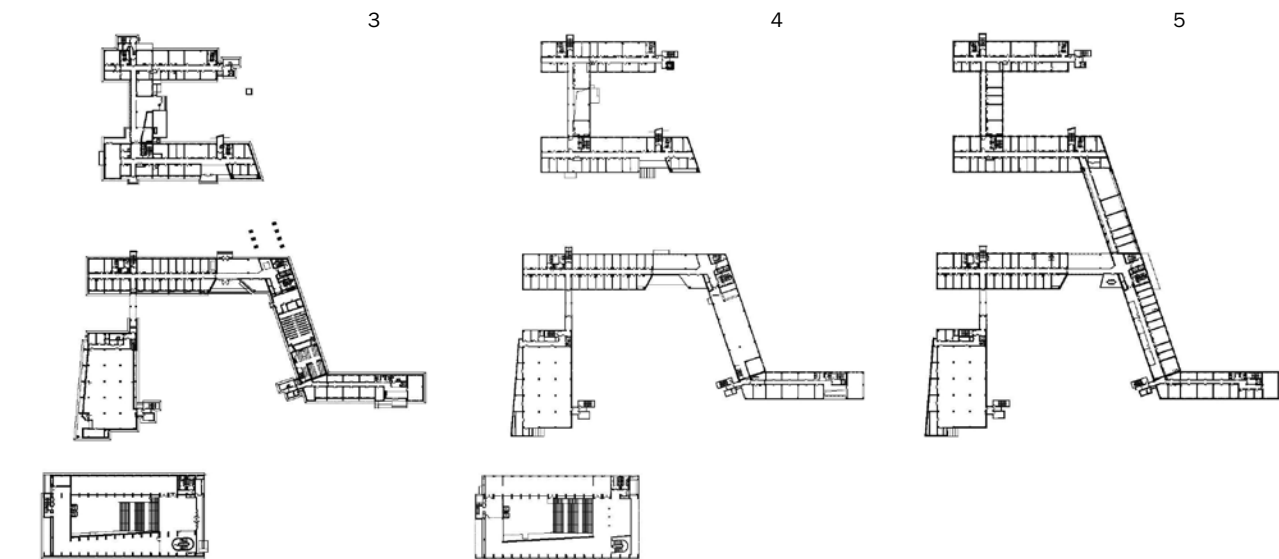


8



1. Entrance of the research building
 2. Exterior view of the research building
 3. Ground floor plan of Museum, research building and specimens building
 4. Second floor plan of Museum, research building and specimens building
 5. Fifth floor plan of research building and specimens building

6. Park square
 7. Section of research building
 8. Elevation of research building





1-2. Exterior view of the Museum
 3-4. Skeleton structure details of the Museum
 5. The interior exhibition space of the Museum



National Science Library of the Chinese Academy of Sciences

Architects: Cui Tong, etc.

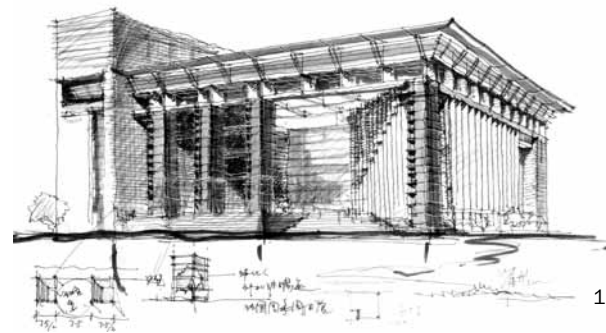
Design team: Institute of Architecture Design and Research, Chinese Academy of Sciences

Construction area: 41,000 sqm

Location: Beijing, China

Completion date: 2002

Photographer: Yang Chaoying, Fu xing, Zhang Guangyuan, Shu He, Wang Xinbin



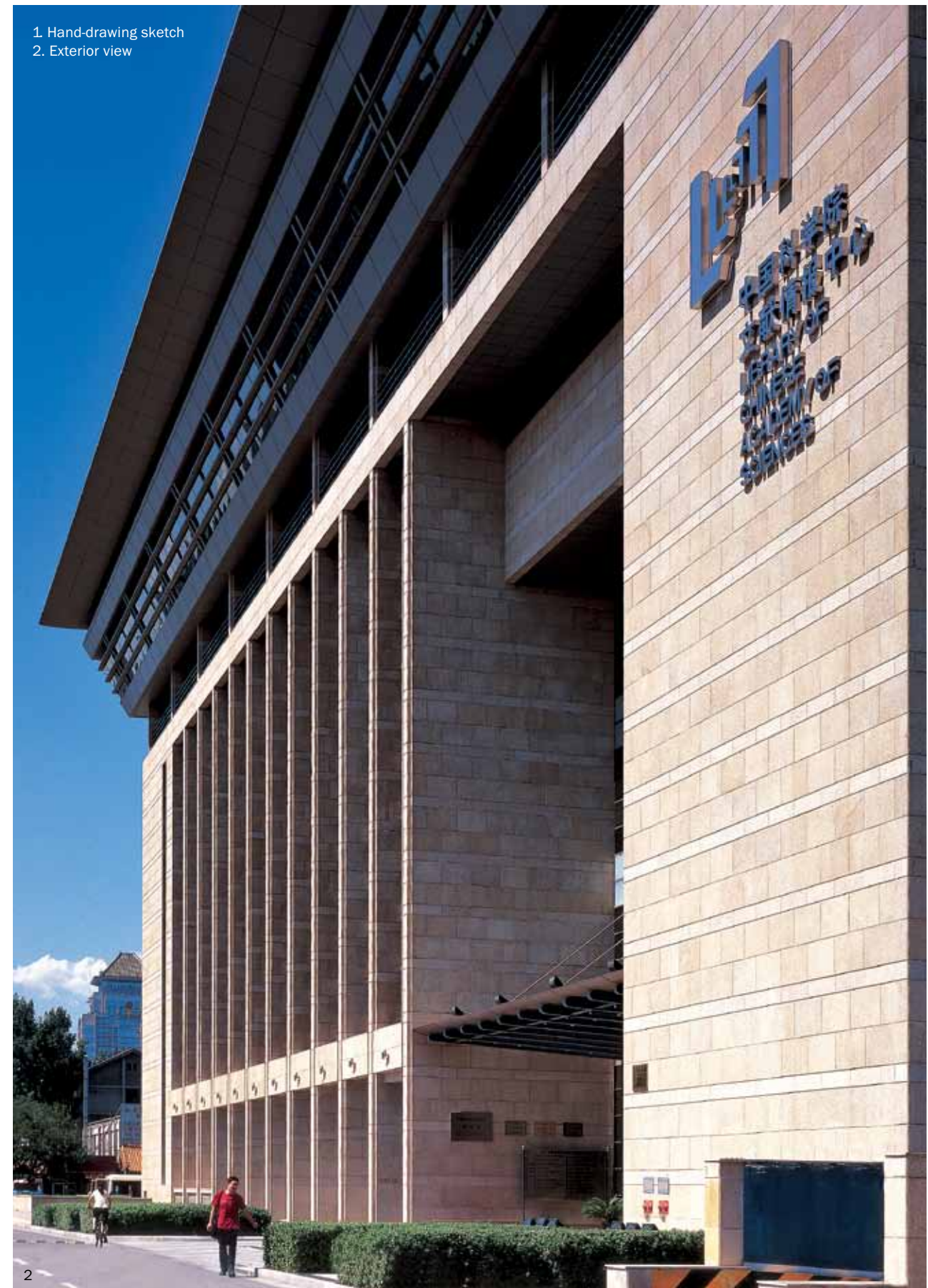
The design for the National Science Library inherits the sense of place from the Chinese Academy of Sciences, emphasizing high-tech cultural quality, reflecting the public characteristics of an open library, and showing the nobility and momentum of the state-level library on the basis of paying equal attention to function and perspective, as well as a harmonious combination of traditional culture and modern technology.

The whole building surrounds an inner courtyard from south to west, giving a new interpretation of the traditional siheyuan (a courtyard dwelling). It brings energy to the building, such as sunshine, air and landscape, forming a new design that attempts to pursue convenience in a centralised way, and a graceful environment in a discreet way. All these are incorporated in a rational plane to ensure sufficient

lighting and ventilation to the reading space.

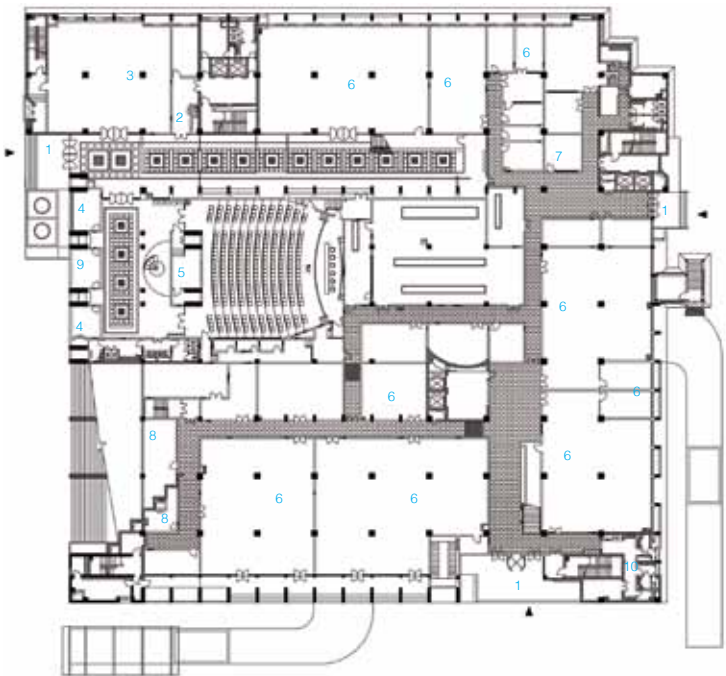
The sequence of entering the library is intentionally designed to be a process of viewing the building's architecture, where it restores the narration of Chinese traditional space, and makes it possible to "read the building while going through it." A series of important events seem to be the traditional space sequence, of which the temple against the inner courtyard to the right becomes a place of learning. However, such a process does not contain any religious meaning. Instead, it presents more cultural qualities of the library as an open and public venue.

1. Hand-drawing sketch
2. Exterior view



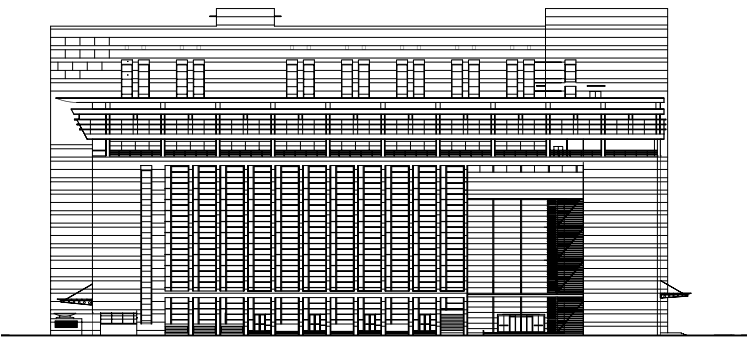


1 Entrance and the main facade
2. Ground floor plan
3. Platform of the main entrance
4. South elevation
5. Section

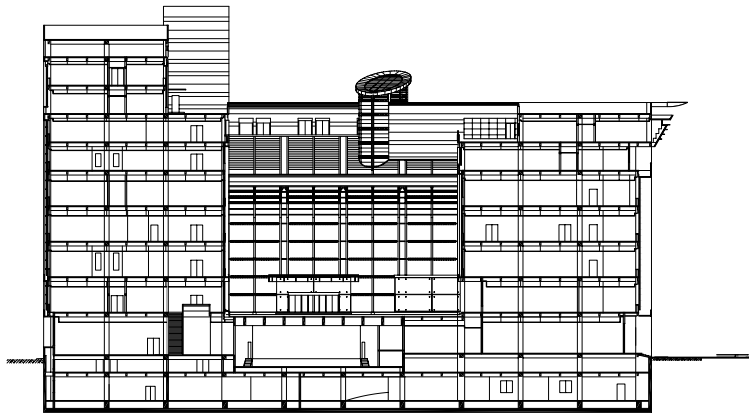


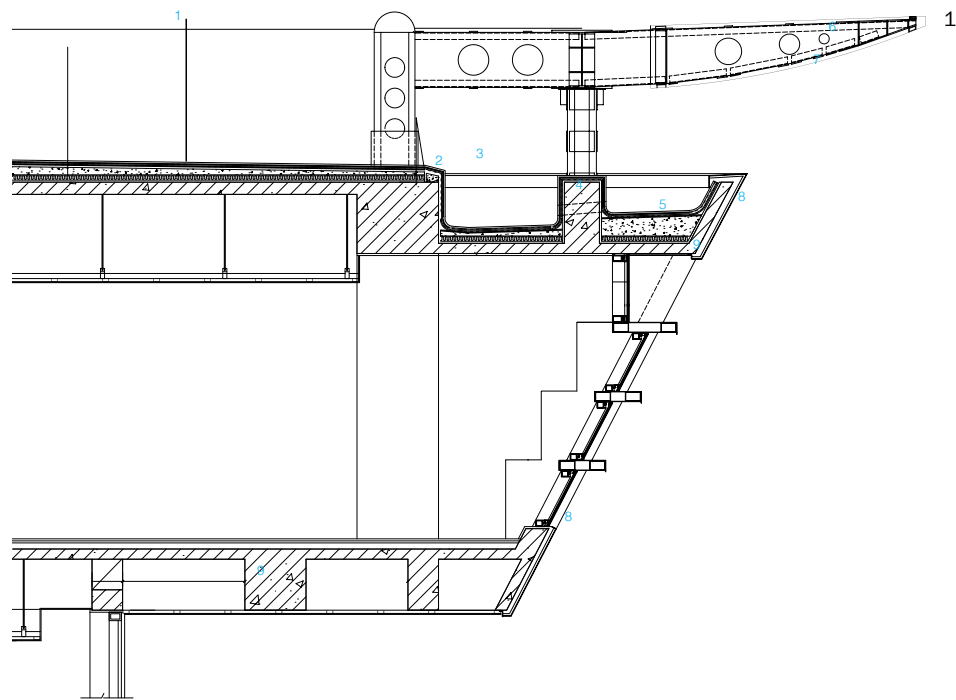
1 Entrance
2. Lobby
3. Multi-function area
4. Reception and service
5. Theatre
6. Office
7. Security room
8. Store room
9. Meeting room
10. Drinking water room

4



5



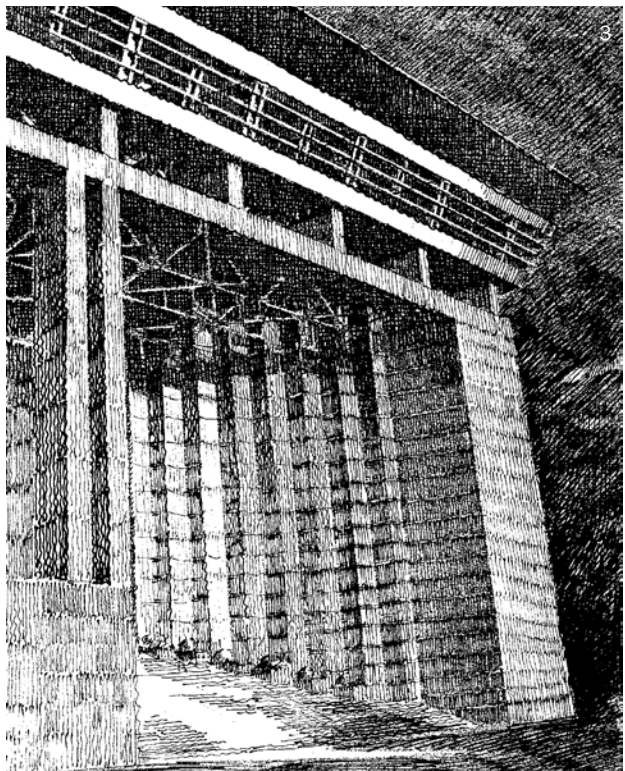


1. Colorant
Chlorinated polyethylene
20 thickness cement mortar protective layer
Polyurethane waterproof paint film water barrier
1:6 cement cinder 30 thickness at the lowest place, 2% sloping, dense vibration, finishing surface
50 thickness polyphenylene insulation boards
20 thickness 1:2.5 cement mortar leveling blanket
Reinforced concrete slab
2. Steel column flashing using 200# peastone concrete, sealing pedestal 30 thick
3. Filling num.200 finger stone concrete
4. Diameter 100 casing pipe
5. 1:6 cement cinder 150 thickness at the lowest place
6. Profiled steel sheet roofing
7. Aluminum curtain wall
8. Metal exterior wall
9. Aluminum alloy suspended ceiling



1. Details of south elevation
2. Entrance steps
3. The main entrance space





1. Entrance staircase
2. The square
3. Hand-drawing sketch
4. Entrance hall, the overhanging decoration is like an open book



Kindergarten in Jiading New Town, Shanghai

Architects: Atelier Deshaus (Liu Yichun / Chen Yifeng)

Design team: Chen Yifeng, Liu Yichun, Wang Shuyi, Liu Qian, Gao Lin
Construction area: 6,600 sqm
Location: Shanghai, China
Completion date: 2010
Photographer: Shu He

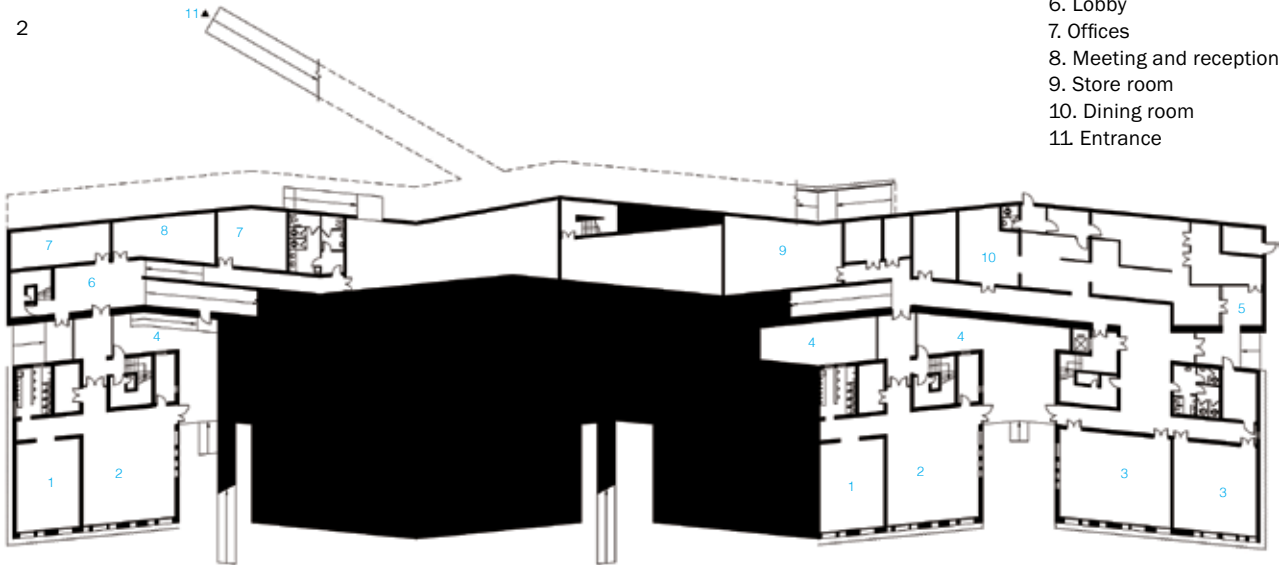
The kindergarten is located in the Jiading new town of the northern suburb in Shanghai, and it is neither countryside nor urban in the traditional sense. Face to the ambiguous and uncertain surrounding, the architecture emphasizes the self-improvement, directly intervening into the site, and making a very clear juxtaposition of the architecture and the site. Compare with the open environment, the kindergarten acts as an introversive area. The architecture is divided into two general parts: one is the rational and efficient area, which is composed of 15 classrooms and a number of playrooms; the other is the intentionally enlarged transportation space, which is an atrium with ramp ways connecting with different storeys. This atrium contributes to an emotional and entertaining spatial experience that is beyond the common daily experience. Beside the transportation function, it is the

vagueness and uncertainty that also provide a number of possibilities in spatial utilisation. The external form and the façade represent the inevitability to the internal relation as well. Apart from the two separated shapes of this architecture, the constantly transformed heights among different floors have been represented onto the façade as well. The open activity space are being put into these changed elevation places, and the courtyards has being extended along the vertical direction instead of the horizontal direction in the traditional method. Thus, the courtyards and activities of the children act as an important part of the façades. Everyday, kids and teachers are shuttling between the architecture and the site, between the two-separated parts of the architecture. They are shielded by the architecture and experiencing the inside and outside, the balance of passion and reason.



1

- 1. The south facade
- 2. Ground floor plan



- 1. Bedroom
- 2-3. Entertainment room
- 4-5. Courtyard
- 6. Lobby
- 7. Offices
- 8. Meeting and reception
- 9. Store room
- 10. Dining room
- 11. Entrance



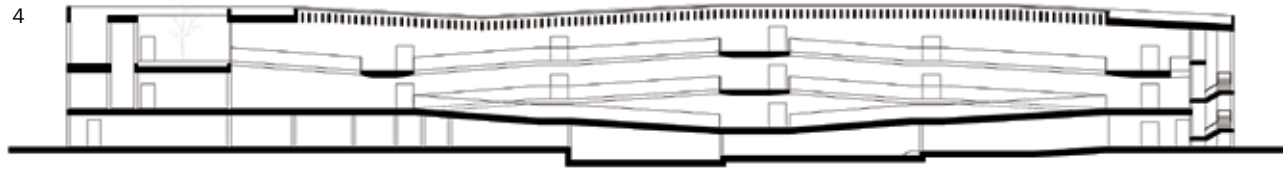
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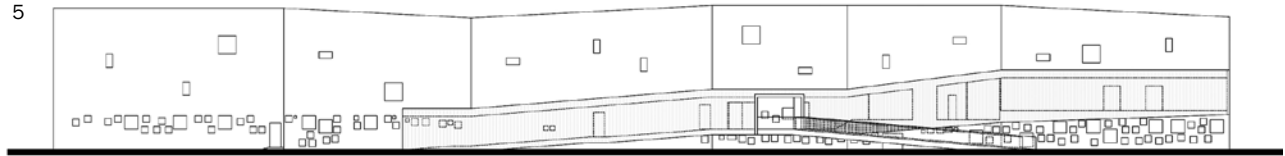
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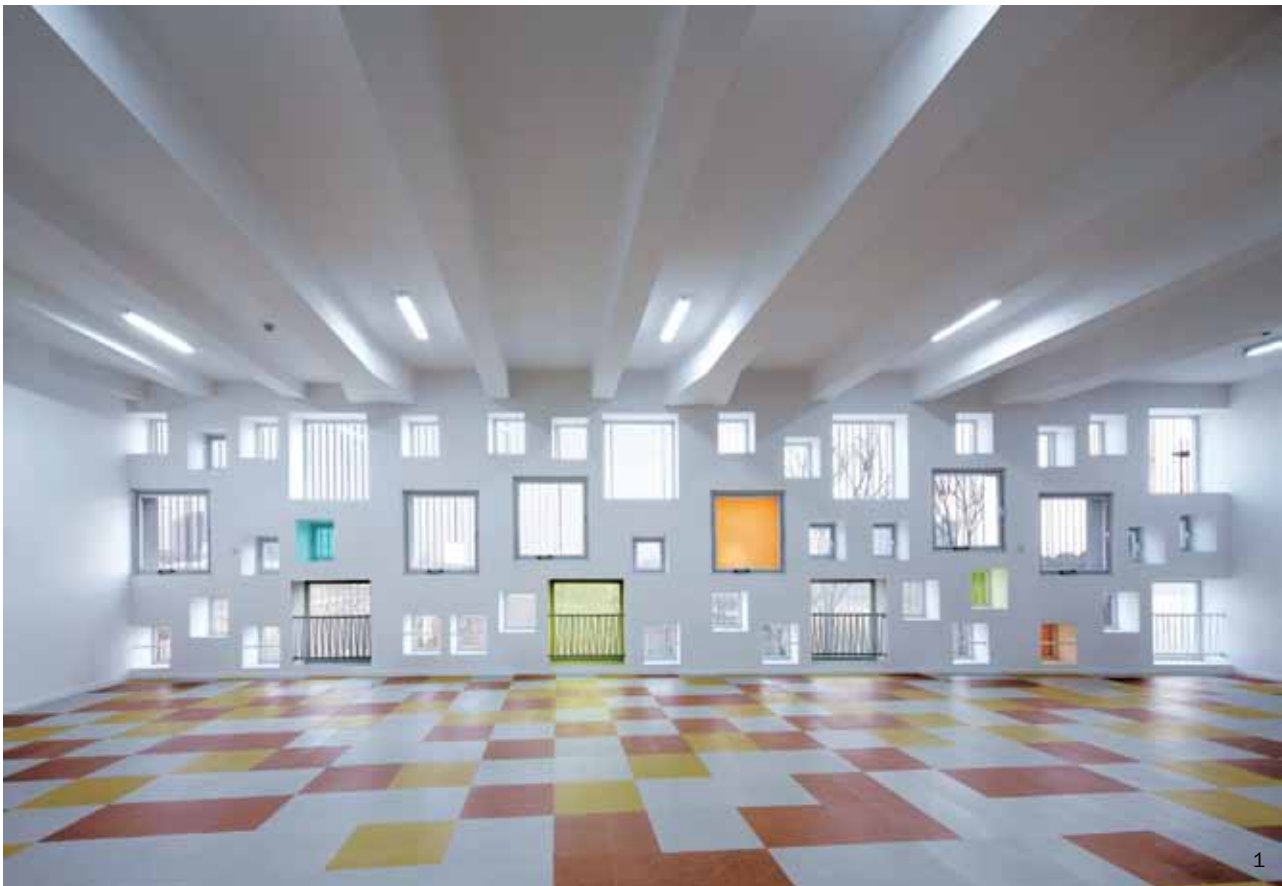


4



5

1. Northeast elevation
2. Partial elevation, inside recessed outdoor activity space
3. Partial night view of the south elevation
4. Section
5. Elevation

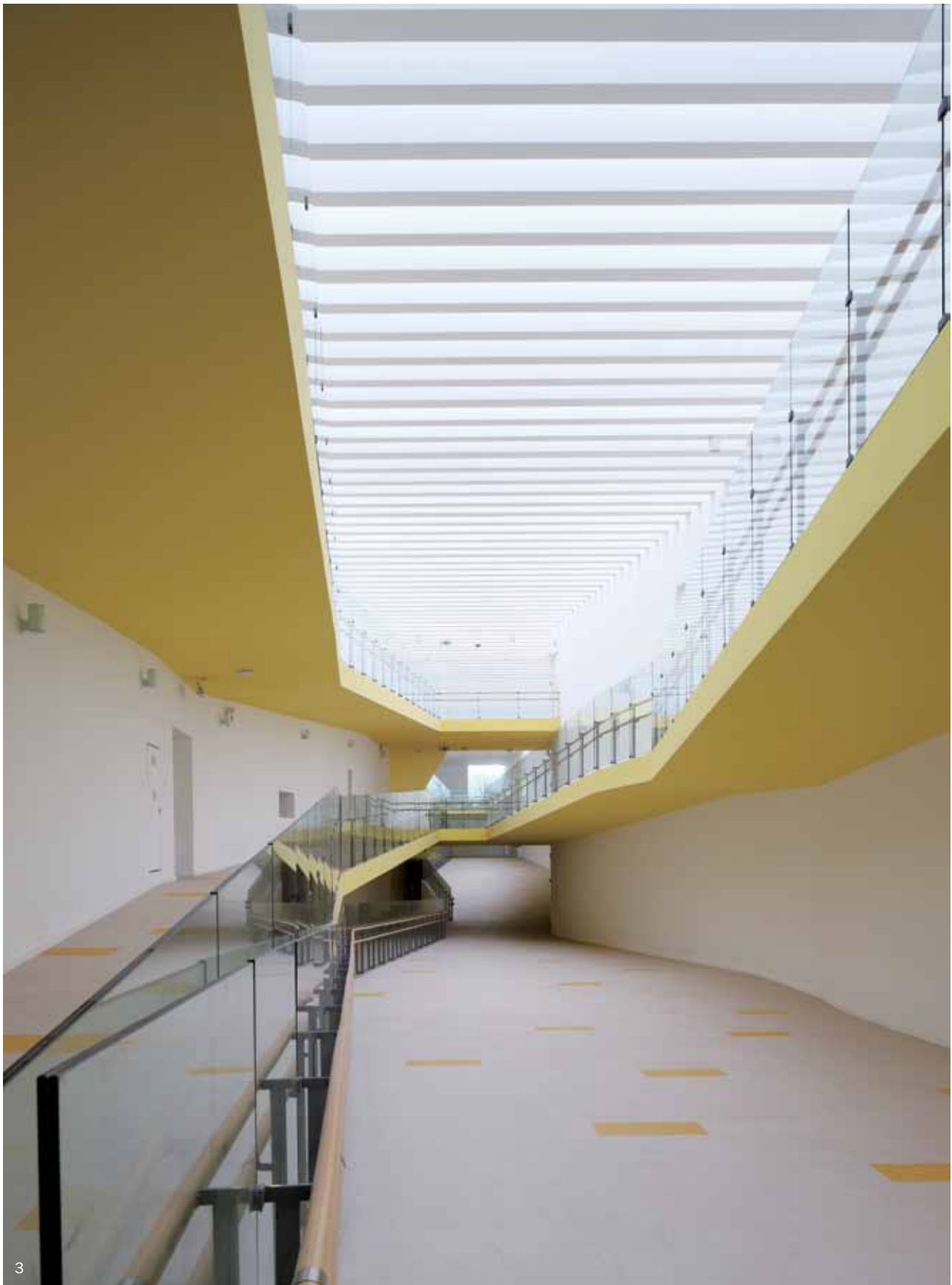


1



2

1. Activity room, variation of the sizes of windows, with different colours decorated occasionally
2. Partial interior space
3. Interior view of the atrium, the bright yellow ramp connects different storeys



3

Spiral Gallery

Architects: Atelier Deshaus (Liu Yichun / Chen Yifeng)

Design team: Liu Yichun, Chen Yifeng, Fan Beilei
Construction area: 250 sqm
Location: Shanghai, China
Completion date: 2011
Photographer: Yao Li, Zhang Siye, Shu He

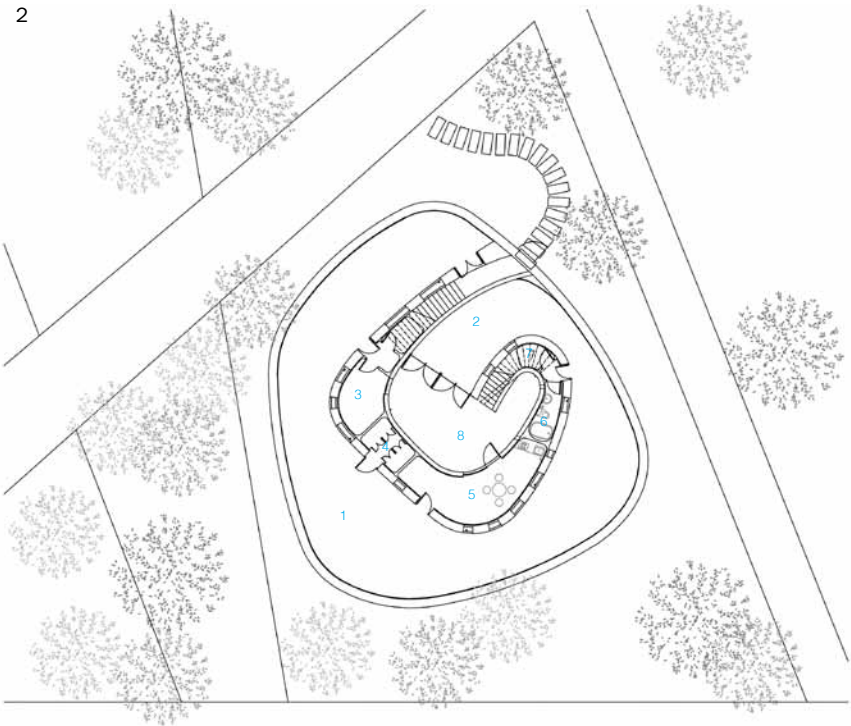
This project is located in the suburb of Shanghai. There was almost in desolation at the beginning of the design. What could be made sure was that the surrounding of the building would grow many big trees and a small lake would be developed in the northwest of the building. The architecture would be built among the trees, and a lot of trees would be transplanted near the building when completed. There are two strategies that are confirmed, one is to design a flexible space, and the other is to speculate a relation between architecture and its surrounding environment. The latter becomes the top priority unconsciously. The intention of spiral is to establish a way to see scenery. A gestalt is invaded by a spiral with inner space of privacy and some primitive senses. Interior space is gradually transforming from public to private, most

importantly, creating one way to enter the building from scenery. You may enter the annular space directly, or step on to the roof, enter this building in the constantly changing of spot, angle and height of view. There would be a pleasure of promenade, which arises from rhythm alternating between open and closed, and within the intentionally longate path. This is an abstract method of gardens. Thus, in this place, to see the scenery is also a way to enter the architecture.



1. Bird-eye view of the architecture, with beautiful scenery surrounded
2. Site plan

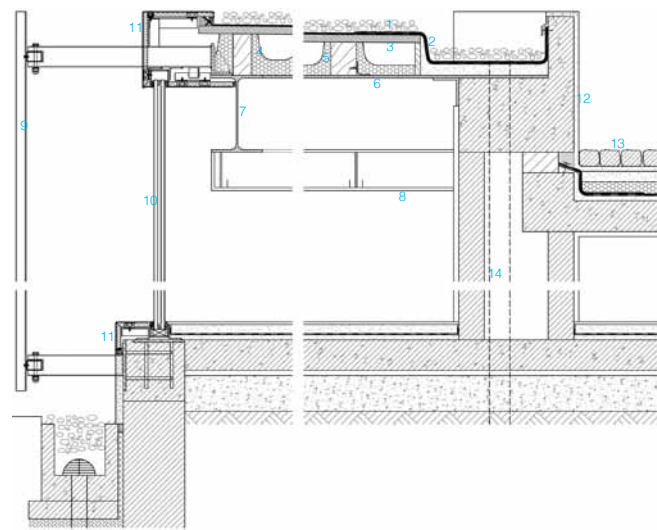
- 1. Gallery
- 2. Studio
- 3. Office
- 4. Mechanical room
- 5. Kitchen
- 6. WC
- 7. Store room
- 8. Courtyard





1. Looking at the architecture from the resting place of the square
 2. Roof landscape
 3. Spiral gallery and the architecture joint
 4. Looking up at sky from the spiral staircase
 5. Spiral staircase
 6. Interior wall of the spiral staircase





1. Grain diameter 15-25mm white gravel
2. 1.5 thickness AAP modified bitumen macromolecule waterproof coiled material
3. 20 thickness antiseptic board and sanders @100
4. 40 thickness rigid PU foam insulating layer
5. 100 wide antiseptic sanders @400
6. 15 thickness antiseptic and fire retardant treatment wood sheathing
7. 300 high girder steel
8. Gypsum board ceiling
9. 3mm thick ripple piercing aluminum sheet
10. 15(LOW-E)+12A+15 hot bending steel insulating glass
11. 3mm thick aluminum sheet
12. Light grey imitated fair-faced concrete painting
13. Dressed stone
14. D80 storm sewer

1



4

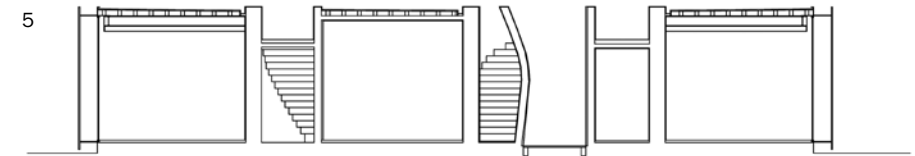


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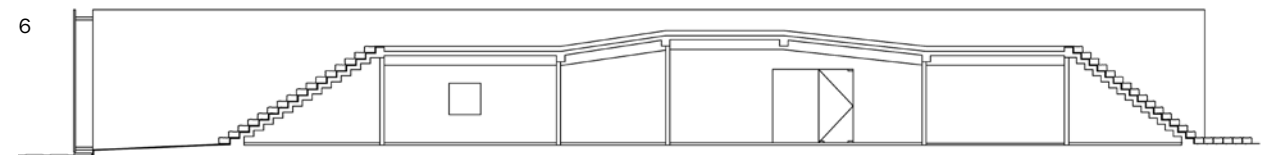


3

1. Detail
2. Partial elevation
3. Inner garden
4. Interior space
- 5-6. Section



5



6

Xiayu Kindergarten

Architects: Atelier Deshaus (Liu Yichun / Zhuang Shen / Chen Yifeng)

Design team: Chen Yifeng, Liu Yichun, Zhuang Shen, Fan Minji, Tang Yu
Construction area: 6,328 sqm
Location: Shanghai, China
Completion date: 2004
Photographer: Zhang Siye

Xiayu Kindergarten lies on the edges of the Qingpu New Town. In large scale region character, Qinpou is one of the several sub-districts around Shanghai, which still preserves some traditional buildings. But the eastern side elevated highway is the potential source of exhausted gas and noise, but it also provides the possibilities of viewing the building of various eyesight, altitude and speed in process of passing by. The river provides the fine landscape, and it also let us think about the way of ensuring the children's security and the figure of building by the river.

In design of Xiayu Kindergarten, we emphasized the difference between inside and outside. The inner region is protected, while the outer environment is filtrated. The kindergarten contains 15 classes, and each one have it's own living room, dining room, bedroom and

outdoor playground. After placing all the functions as a linear bar in the narrow site, we found a soft curve form could suit the site better than straight lines. So we separated the 15 classrooms and teacher offices into two curve clusters that are wrapped by solid and void material respectively. A painting finished wall clarifies all the classrooms while office and special classrooms are fenced by elevated channel glass.

In design of class unit, we arranged all the living rooms on the first floor with outdoor playgrounds, and leave brilliant coloured bedroom boxes on the second floor. To emphasize floating and uncertain feeling, we detached the coloured boxes' floor from the roof of the first floor. It's this uncertain and isolation on proper scale that leads to a seemed randoms convergence condition and produces spatial tension. Every three

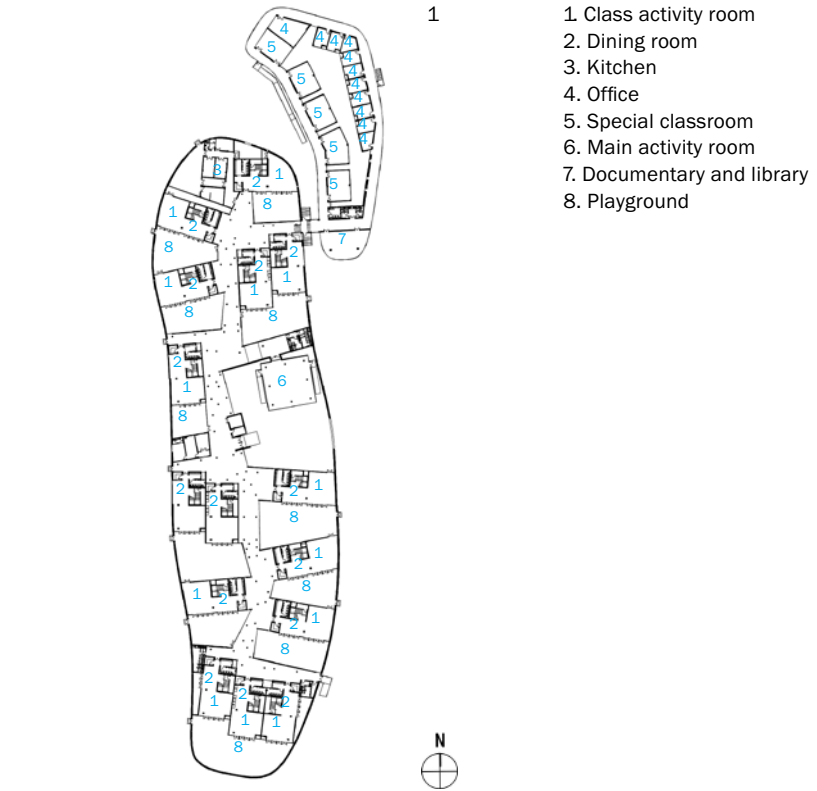


1. Looking at the west elevation from the water
2. Elevation
3. Model

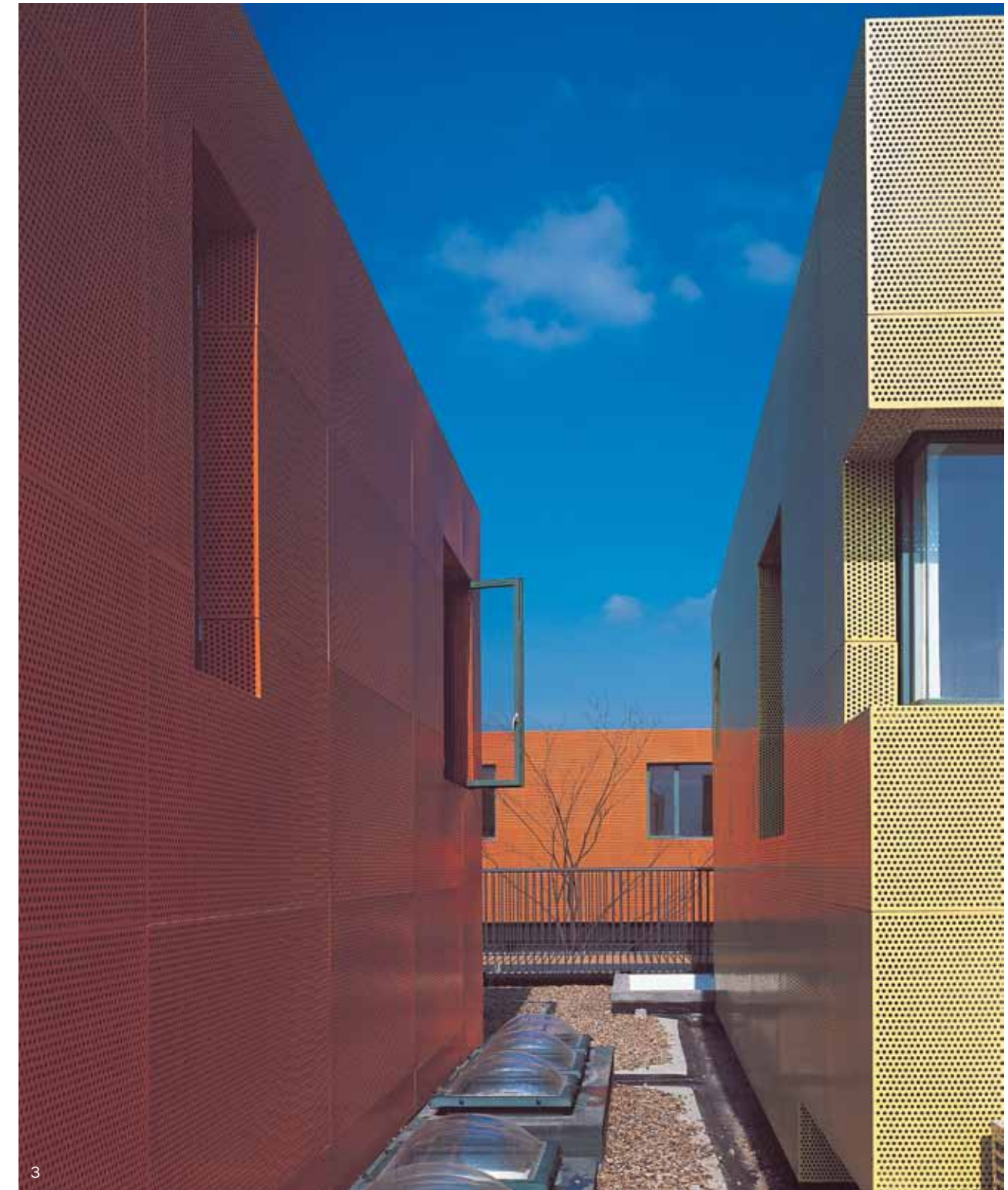


bedroom are linked by raised wooden walkways. Architecture volume is scattered by the tall trees dotted in those courtyards, while final architectural figure is full of vigour because of the trees. Thus, the architecture and tall trees bring out the best in each other and cohabit harmoniously in the narrow riverside.





1. Floor plan
2. Close shot of the classrooms, painted solid enclosing wall
3. Partial building, the living room with bright colours





1. Ground floor façade and exterior space
2. Inner courtyard

Beijing Songzhuang Public Service Platform

Architect: Kang Kai

Design team: Urban Architecture Design Co., Ltd.
Construction area: 12,770 sqm
Location: Beijing, China
Completion date: 2011
Photographer: Zhang Guangyuan

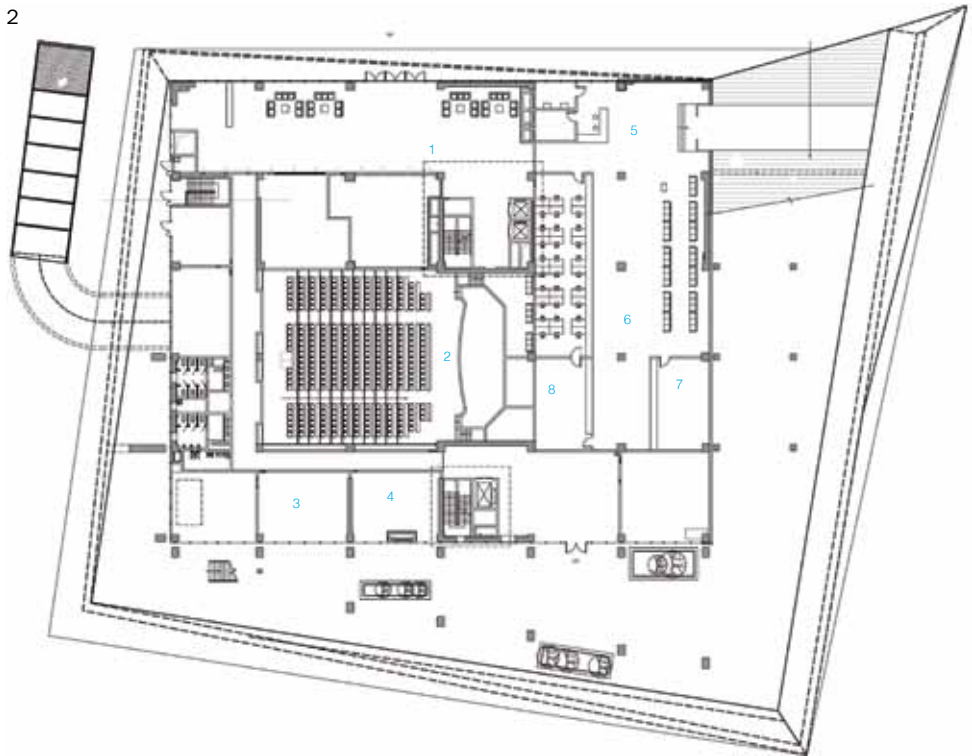
Beijing Songzhuang Public Service Platform is located in Songzhuang creation industry area. The design overlays functional rooms including the exhibition hall, library, media centre, IDC in vertical direction. And it also attempts to make effective use of the area to provide an open urban public space. The service platform is clipped among the various public functions in vertical direction, and allows sight and special infiltration among the various functions of use, which makes many activities including exhibition, communication, media and working take place at the same time in different parts of the building. The concept of the architectural design is to create a space, a place, which means to set up or cancel a boundary, while the boundary is the join of two worlds, two spaces and two materials. The concept design reshapes diversified spaces creating inorganic changes

of the exterior interfaces by overlaying. The architectural design of the service platform is actually an interactive dynamic design, and the sight focus is not fixed on one point. This indicates that the visitors and beholders are not in abstract space, but in a space of natural light and scenery. Thus, many courtyards, open yards, outside terraces and the other outside spaces tiles into an intact sight and logic process. During this process, the integration with nature and the materials with time dimension play a very important role, including concrete, black brick, log, bluestone batten, glass and metal. These materials integrate together in the harmonious contrast, which make the visitors and beholders always find something interesting while walking, and finally seek the unity with the cultural connotation, form and functions of Songzhuang.



1

1. The main façade of the unique structure
2. Plan



1. Lobby
2. Communication centre
3. Legal aid office
4. Copyright registration centre
5. Entrance of bank lobby
6. Bank
7. VIP room
8. Office

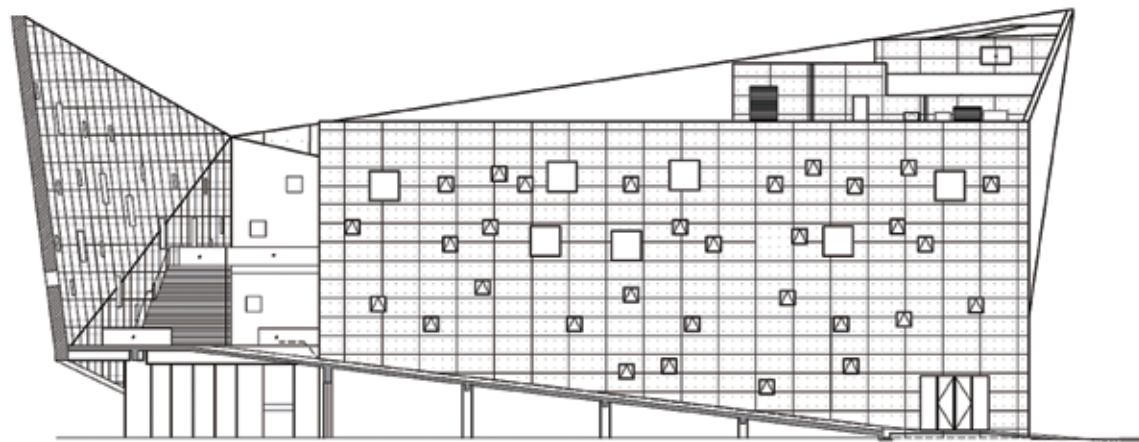


1



3

- 1. View of main facade
- 2. Elevation
- 3. View from southwest
- 4. View from northwest



2



4



1



3

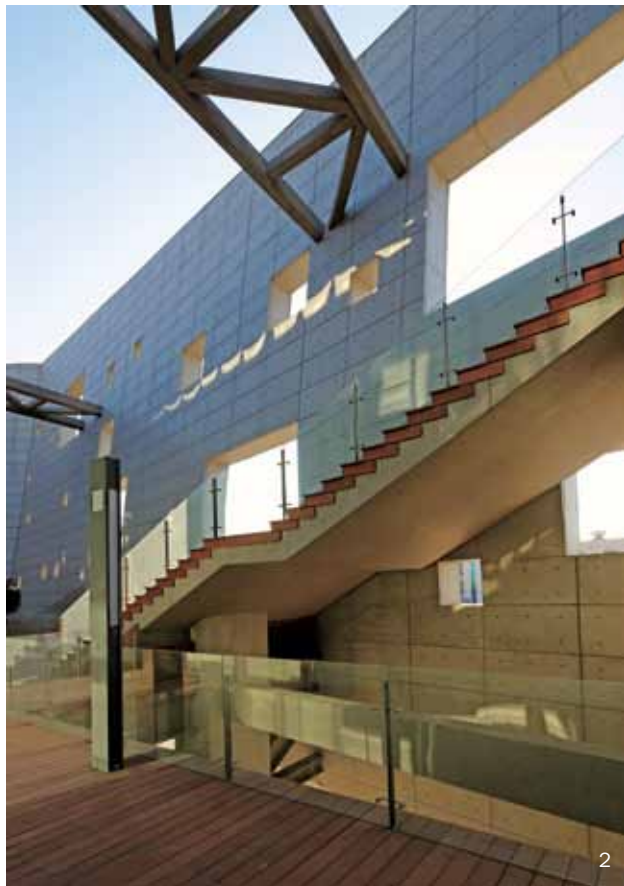


2

- 1. View from northeast
- 2. View from south facade
- 3. View from southeast
- 3. Main entrance

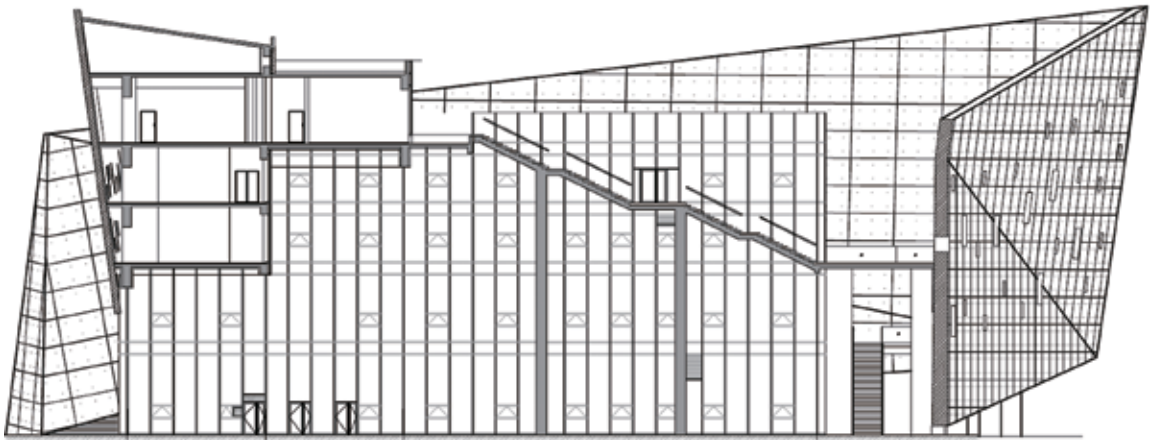


4



1. Outside terrace and the overhanging exterior wall
 2. Staircase in the patio
 3. Entrance staircase
 4. The staircase to the roof
 5. Section

5





- 1. Details of the hollowed wall
- 2. Glass curtain wall structure connects with the concrete exterior wall by metal boards
- 3. Patch work by various materials
- 4. Log staircase



HJR Contemporary Art Museum

Architect: Kang Kai

Design team: Urban Architecture Design Co., Ltd.
Construction area: 3,142 sqm
Location: Beijing, China
Completion date: 2008
Photographer: Fu Xing



Hejingyuan Art Gallery is located in Songzhuang Village, the “Artists Village” of Tongzhou Region in the east suburb of Beijing. The construction plan is designed on the basis of eliminating the formal meaning of construction and highlighting the dreams of life of the client and the profound connotation of the artworks. The design returns to the consideration of basis construction elements, i.e., ratio, scale, surface, space, light, colour, etc., emphasizing the transformation between the designing elements and objective truth. The art gallery is a two-stotey structure, and the lower floor is designed to be a traditional quadrangle courtyard style of Beijing. The entrance of the residence area is located on the southeast. Both of the front courtyard and the backyard, as well as the rooms and corridors, are emphasized the integral relationship among the blue sky, lotus pond, green trees and the rockery, neglecting the construction forms, except

for one middle hall of the ancient style as theme. Ascending along the eastern public entrance and stairs to the upper floor's exhibition hall, the visitors will enter a loop shape exhibition corridor, whose wash wall daylight provides the artworks the best colour development. The mild daylight floats naturally along the large-scale rectangular white wall that used for exhibiting the paintings, the sculpture exhibition hall at the end levelling up, and the pool that faces east stretching horizon. Verified vertically the space, the upper-level conservatively traditional residence space and the lower-level open exhibition space are integrated smoothly. While as the space conception is concerned, they take the opposite connotation as individual spaces. The exterior vertical surface took the bare concrete as the material that once finished, showing a sense of solidity and elegance, splendid but not boastful, simple but not rustic.

1. Concept drawing
2. Entrance





1



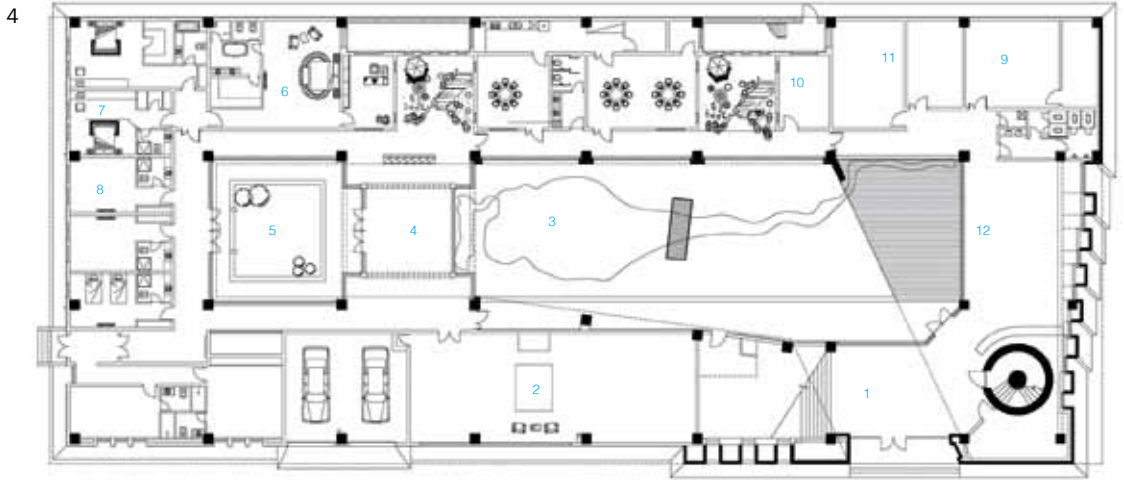
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2

1. The façade taking the bare concrete as the material that concreted at one time
2. Distance view of the building from the water
3. Courtyard landscape
4. Ground floor plan

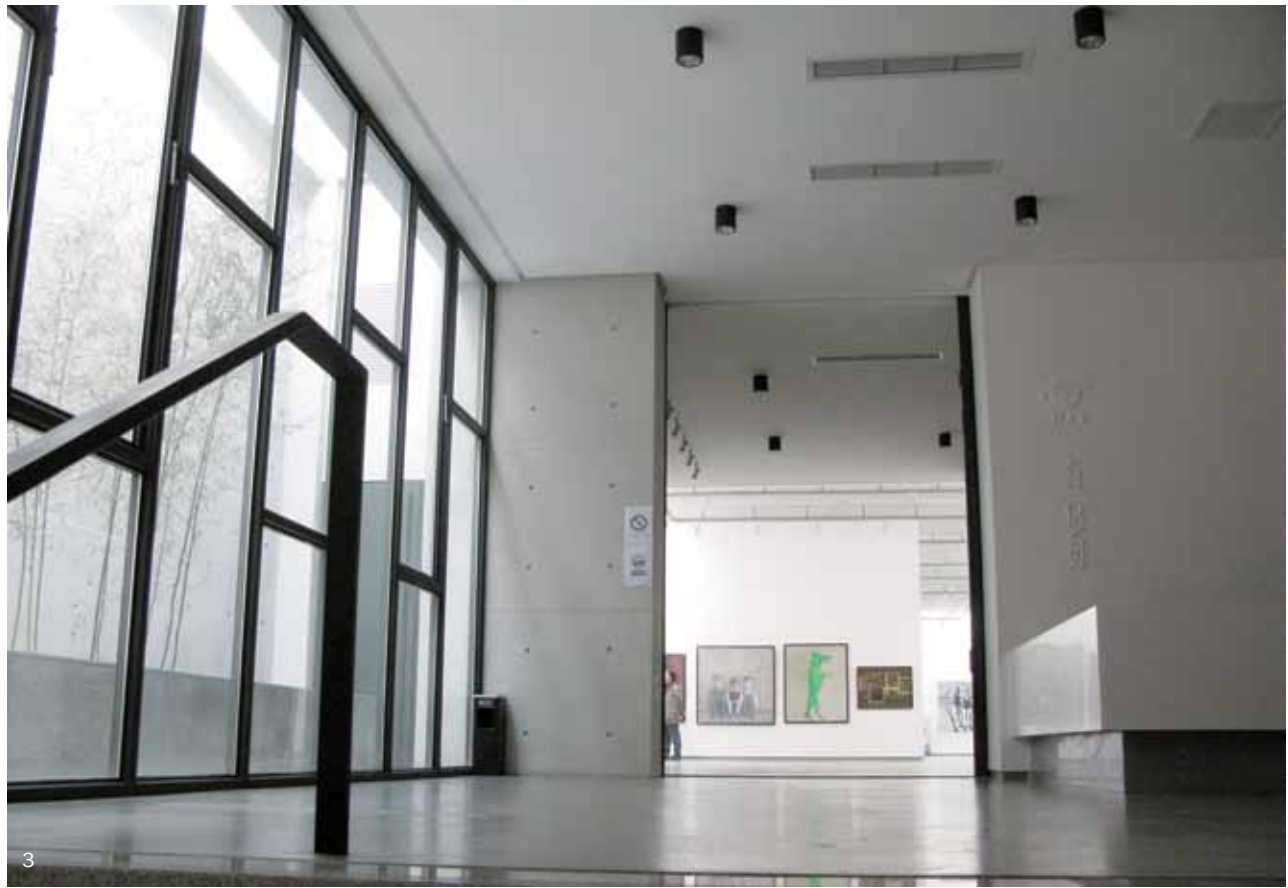
- 1. Entrance lobby
- 2. Studio
- 3. Atrium
- 4. Tea room
- 5. Courtyard
- 6. Master bedroom
- 7. Children's bedroom
- 8. Guest bedroom
- 9. Office
- 10. Family hall for worshipping Buddha
- 11. Screening room
- 12. Café



4



1



3



2

1. Living room perspective
2. Glancing to the yard from livingroom
3. The exhibition hall on the second floor
4. Exhibition hall



4



1



3



2

- 1. Exhibition hall with natural light
- 2. Reception hall of the exhibition space
- 3. Living space
- 4. Elevation

4



Liaohe Art Museum

Architect: Kang Kai

Design team: Urban Architecture Design Co., Ltd.
Construction area: 11,300 sqm
Location: Panjin, Liaoning
Completion date: 2006
Photographer: Kang Kai

The whole project is composed of the art museum of conservatively traditional Chinese courtyard and the open Liaohe Cultural Plaza. The Yuzhu Dragon sculpture of Red Mountain Culture is designed in the centre as the totem of the whole construction space, and the Chinese Dragon mark is quoted as the language for intercommunication.

One of the items of the art museum is the arts exhibition space, in which the visitors can appreciate the exterior natural environment through the circular corridor, the ramp, the courtyard and the patio that connect the indoor space and the outdoor space. The cultural plaza, which is mainly composed of green landscape designing is equipped with subside assembly plaza and children entertainment field, providing multi-functional civil entertainment space as well as the large

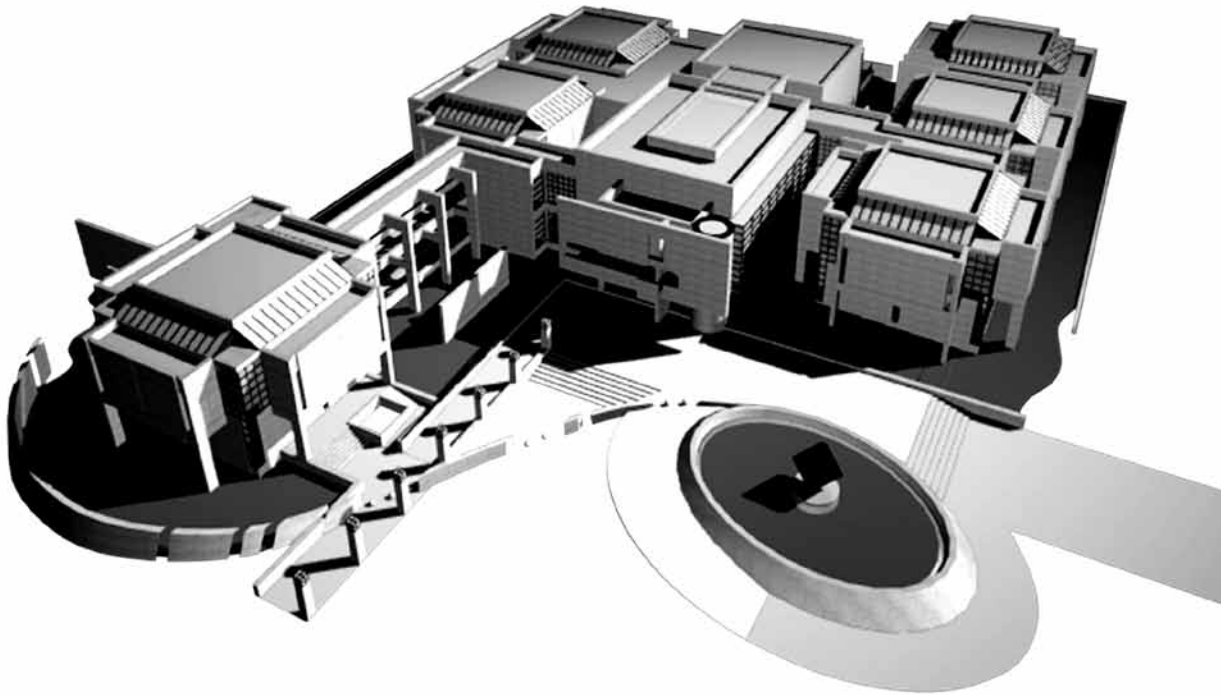
outdoor exhibition space. Going through the central plaza of the free-curving-style Yuzhu Dragon, and ascending the stages, the visitors will reach to the art museum that was constructed above the water surface. Illuminated by the neon lights in the evening, the art museum seems like an iceberg floating in the sky.

Bare concrete, steel and glass are utilised as the exterior finishing materials of the art museum, which brings a sense of concise and generous, showing fully the regional specialty. Besides the construction combination space is decorated after referring to the traditional garden space, the roof is designed to be a tilted skylight, which implies the ramp roof of residential house. It is hard working that makes the single construction space advance to the profound cultural quality.



The “Yuzhu Dragon” jade sulpture and the plaza in front of Liaohe Art Museum

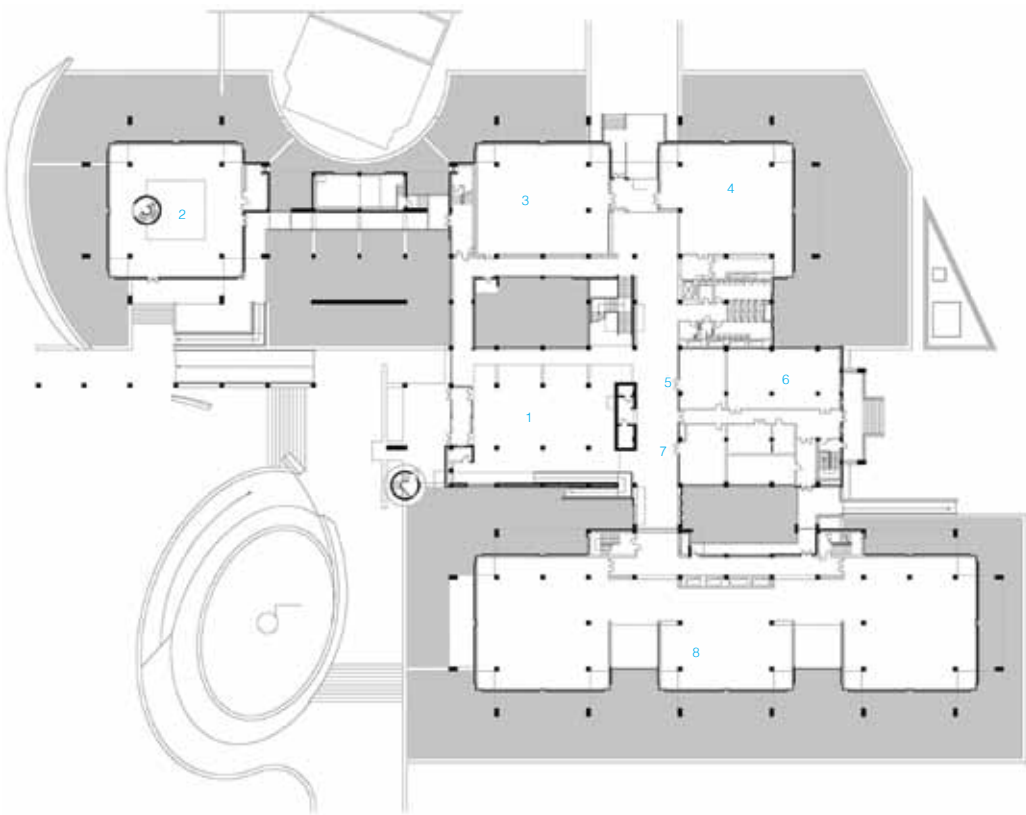
The bare concrete is combined with copper and glass as the indoor construction elements, which introduces a silk-like smooth quality to bare concrete, the neutral material, meanwhile, the utilisation of copper board connotates the weapons and poultry of the nomadism. The indoor spaces are jointed and controlled naturally by the light design, which the closing of the exhibition hall, the open of the transition space, and the pouring of the daylight, exhibiting the transformation of lights and shadows to the visitors. As far as the 1,200-metre exhibition booth is concerned, the natural wash wall light is utilised majorly as the illumination, so as to maintain the original colours of the artworks and save the energy as much as possible.



1-2. Details of the architecture
 3. Liaohe Art Museum above the water
 4. Design sketch
 5. Ground floor plan

4

5



- 1. Lobby
- 2-3. Exhibition hall
- 4. Store room for paintings
- 5. Reception
- 6. Research room
- 7. Office
- 8. Exhibition hall



1

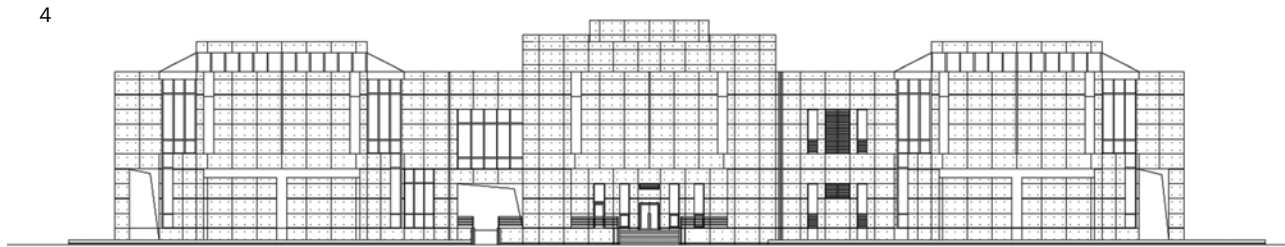


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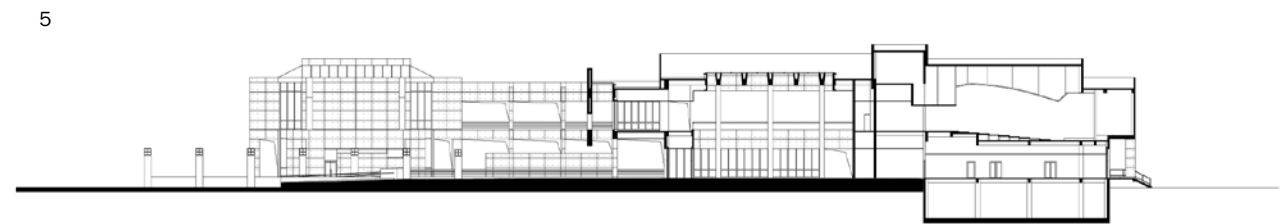


2

- 1. Exhibition space
- 2. Passage to the upstairs
- 3. Yard with water and overhead space
- 4. Elevation
- 5. Section



4



5



Design team: China Architecture Design & Research Group
 Website: <http://www.cadreg.cn/>
 Email: cui61@yahoo.com
 Tel: 86-010-68302910
 Fax: 86-010-88374839

Cui Kai



Design team: Institute of Architecture Design and Research,
 Chinese Academy of Sciences
 Website: <http://www.adcas.cn/>
 Email: jiangll@adcas.cn
 Tel: 86-010-62565107
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Cui Tong



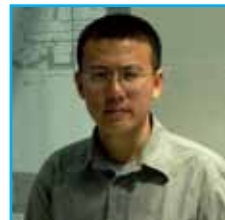
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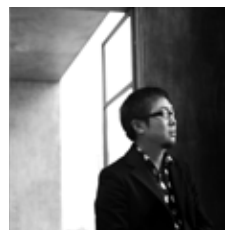
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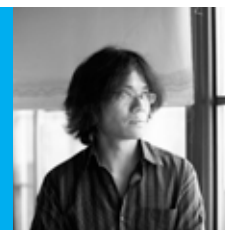


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